

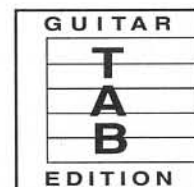
The Best Of DIRE STRAITS & MARK KNOPFLER Private Investigations



All the hit songs arranged for guitar tab.
Complete with full lyrics.



The Best Of
DIRE STRAITS & MARK KNOPFLER
Private Investigations



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Telegraph Road

Words & Music by Mark Knopfler

Acous. Gtr. 1
 6 = D 3 = G
 5 = G 2 = B
 4 = D 1 = D

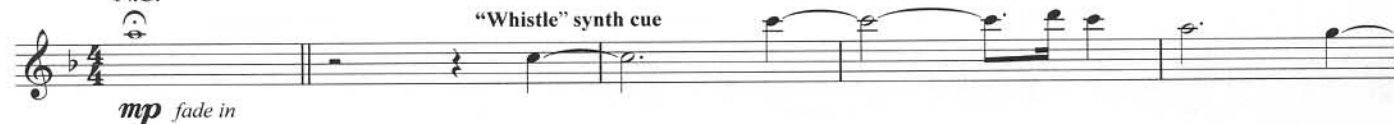


Intro ♩ = c.88

Drone synth cue

N.C.

"Whistle" synth cue



Dm7

Bb

Gm7

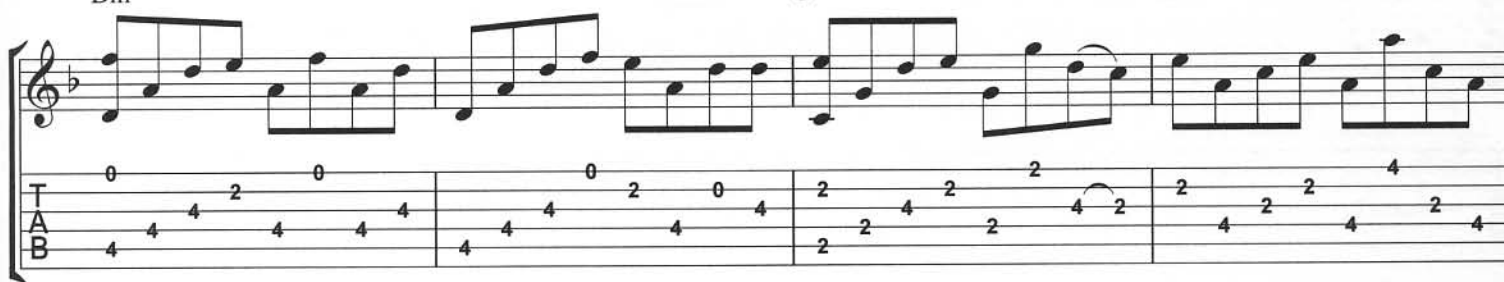
Gtr. 1 (acous.) - Capo 3rd fret



Dm

Cadd9

Am



Dm



$\text{♩} = 115$

Piano arr. for Gtr.

mf

D⁵ Dm⁷ G/D D

D⁵ F C G D

Gtr. 2 (elec.) 3

w/clean tone

D⁵ Dm⁷ G/D D

D⁵ F C G D

D⁵ Gm/D Csus⁴ C

Piano. arr. for Gtr.

I. Well, a

F Fadd9 Dm¹¹ Dm⁷ Cadd9 B^b6/9

long time a - go came a man on a track, walk - ing thir - ty miles with a sack on his back. And he

B^b Csus⁴ C F C B^b/D Gm⁷

put down his load where he thought it was the best, he made a home in the wil - der - ness.

Gtr. 1

F

Dm

Cadd9

He built a cab - in and a win - ter store, and he ploughed up the ground by the

Fig. 1...

Gtr. 2

B^badd9B^b

C

F

C

cold — lake shore.

The oth - er tra - vel - lers came walk - ing down the track, and they

...Fig. 1 ends

F Dm Cadd9 Bbadd9

Then came the church-es, then came the schools, then came the law-yers, then came the rules.

Fig.2...

Bb C F C Bb

Then came the trains and the trucks with their loads, and the dir-ty old track was the Te-le-graph road.

...Fig 2 ends

D5 Dm7 G/D D

Gtr. 2 (elec.)

Chords: D⁵, F, C, G, D

TAB: 7, 5, 3, 6, 3, 5, 2, 5, 7, 11

Chords: D⁷, Gm/D, Csus⁴, C

Yeah.

w/vol. control

TAB: 10, 11, 13

Verse

Chords: F, Dm, Cadd⁹

2. Then came the mines, and then came the ore, — then there was the hard — times,

Gtr. 1 w/Fig. 1

TAB: 6, 5, 6, 7, 5, 7, 6, 7, 6, 7, 7, 5, 5, 5, 5

Chords: B^badd⁹, B^b, C, F, C

then there was a war. Te - le - graph sang a song a - bout the world out - side,

TAB: 3, 3, 5, 3, 3, 3, 3, 3, 5, 5, 7, 5, 6, 5, 5, 5

B^b Gm⁷ Cadd9

Te - le - graph road — got so deep — and so wide, — like a roll - ing

T
A
B

3 3 3 2 0 3

Piano solo
Gtr. 3 (elec.)

F Dm C B^b F B^b C

Gtr. 1 w/ Fig. 1

riv - er...

F C B^b Gm B^b B^b/A *cont. ad lib. sim.*

Gtr. 2

T
A
B

7-10 10 10 10 12

Gtr. solo

F Dm C B^b F

Gtr. 1 w/ Fig. 1

full full full

T
A
B

10-10 12 10 10 12 12 10-11 10 12-10 10 12 12 10 12 10 12-10 12 12 10 12 10 12

B^b C F C B^b Gm

3

T
A
B

11-11 X-11-10 12 X-X 13 10 10 12 10-12 10 12-10-12 10-11 11-10 12 11 10 12 11-X

Chords: B^b, B^b/A, F, Dm

Gtr. 1 w/ Fig. 2

Tablature: 11 11 11 11 10 10 11 | 13 13 10 13 10 13 10 | 13 13 13 13 13 13 13 | 13 12 13 12 15

Notes: full, full, full, X, X, X, X

F C B \flat

Gtr. 3 //

(8)

full full full full

20 18-20 20 18-20 18 19 20-18 19 18 19 18-20-20 (20)-18-20 19

TAB

(8)---|
 Dm

Dm7

G

D

T
A
B

13-12 14-12-14-12-10 12 10-12 12-11 7 5-7

And my

Bridge

Gm

ra - di - o says to - night it's gon - na freeze,

Dm

peo - ple driv - ing home from the fac - tor - ies.

mp

TAB 11 10

C Am Dm Cadd9 C

(There's) six lanes of traf - fic, three lanes mov - ing slow...

Piano. arr. for Gtr.

TAB

13 10 10 3 0 2 3 1 2 3 0

Piano

Dm A7#5 A7 B^b Em7^b5 Csus2(4) F C/E

The image shows a musical score for guitar in standard tuning. The top staff is a treble clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. The bottom staff shows the fret numbers for the strings T, A, and B. The chords indicated above the staff are Dm, A7#5, A7, B^b, Em7^b5, Csus2(4), F, and C/E.

T 1 3 1 2 1 0 3 2 3 0 3 3 0 3 0 3 1 2 1 0 3 2

A 0 2 2 0 2 2 0 2 0 2 3 0 3 3 3 0 0 3 0 2 0 3 2

B 0 0 0 0 0 0 0 1 0 3 0

Gm C B^b Fsus⁴ F Gm¹¹ F/A B^b6 Gr. 2

T
A
B

Dm A7#5 A7 B \flat Em7 \flat 5 Cadd9 F Gm C/B \flat

mf

TAB: 6 6 8 | 6 5 7 6 7 | 7 9 7 5 3 2 | 5 3 3 1 3

Fsus 4 F Gm11 F/A B \flat add9 A7

TAB: 3 2-0-2 | 5-3 3-5 3-5 3-3-5 2 0 | 3-5 3-5-3 0 10 10-12 10-12 10-12 10-12

Dm A7#5 A7 B \flat add9 Em7 \flat 5

full full full

TAB: 12 12 11 0 11-10 12-10 9-7-6 7-6-5 | 3 7-10 11-11-11-11-11-11 10-10-10-10-10-9

Cadd9 F Gm C/B \flat

TAB: 11 12 11-13-13-11-10-11-10 12-10 | X X 10-13-10-13-10-13 12

Fsus 4 F Gm11 F/A B \flat add9 A7

3 3 3

TAB: 11-10-11-11-10 12 11-10 12 10 10 10-12 12 10-11-13 | 10 12 13 full

8va Gtr. 3

TAB: 10 11 11-13-15 12 13 15 15 full

Dm A/D B^b/D C/D F^{sus}⁴ F
(8)-----

Musical notation for guitar, showing a melodic line in the treble clef and a corresponding guitar tablature (TAB) below it. The TAB includes fret numbers 13, 13, 12, 15, and 13.

Musical notation for guitar, showing a melodic line in the treble clef and a corresponding guitar tablature (TAB) below it. The TAB includes fret number 17.

Musical notation for guitar, showing a melodic line in the treble clef and a corresponding guitar tablature (TAB) below it. The TAB includes fret numbers 6 and 13. Chords above the staff include B^b/F, C/F, F^{sus}⁴, F, G^{sus}⁴, Gm, F/A, B^b (rall.), and A⁷. A "Piano cue" is indicated.

Musical notation for guitar, showing a melodic line in the treble clef and a corresponding guitar tablature (TAB) below it. The TAB includes fret numbers 13, 12, 8, 7, 5, 5, 5, and 3. Chords above the staff include D^{sus}⁴ and C^{add}9. The lyrics "3. I used to" are written below the staff.

a tempo ♩ = 125

Musical notation for guitar, showing a melodic line in the treble clef and a corresponding guitar tablature (TAB) below it. The TAB includes fret numbers 1 and 5. Chords above the staff include F, Dm, and C^{add}9. The lyrics "like to go — to work but they shut it down, I got a right to go to work, but there's no" are written below the staff. A "Gtr. 1 w/ Fig. 1" instruction is present.

B^badd9 B^b C F C

work here to be found. Yes, and they say — we're gon - na have to pay — what's owed, we're

T
A
B

3 5 3 3 5 5 6 5 5

B^b Gm⁷ Cadd9 F

gon - na have to reap from some seed — that's been sowed. And the birds up on the wires and the

T
A
B

3 5 3 3 5 3 3 5 5 6 6 6 5 7 5 7

Gtr. 1 w/ Fig. 2

Dm Cadd9 B^badd9

te - le - graph poles, they can al - ways fly a - way from this rain and this cold. — You can

T
A
B

6 7 7 6 6 7 7 5 7 5 3 5 3

B^b C F C B^b

hear them sing - ing out — their te - le - graph code all — the way down the Te - le - graph road.

T
A
B

2 3 3 5 5 5 5 6 5 5 5 3 5 3 5 3

full

D⁵ Dm⁷ G/D D

TAB

D⁵ F C G D

TAB

D⁵ Dm⁷ G/D D

TAB

D⁵ F C G D

TAB

Dm¹¹ F C

soon - er for - get, — but I re - mem - ber those nights, yeah, life was just a bet on a race —

Piano. arr. for Gtr.

TAB

F C F B^b C F C F B^b C

riv - ers of rain, from the an - ger that lives on the streets with these names. 'Cos I've run ev - 'ry red light on

TAB

0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2

0 2 2 0 0 2 0 2 2 4 0 0 0 2 0 0 2

0 2 2 0 0 2 0 2 2 4 0 0 0 2 0 0 2

1 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1

1 1 1 3 1 1 3 1 1 3 1 1 3 1 1 3 1 1

2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0

3 3 3 1 3 3 3 1 3 3 3 1 3 3 3 1 3 3

F C F B^b C F C F B^b C

me - mo - ry lane, I've seen des - pe - ra - tion ex - plode in - to flames, and I don't want to

TAB

0 0 2 2 0 0 0 0 2 0 0 2 2 0 0 0 0 2

0 2 2 4 0 0 0 0 2 2 0 2 2 4 0 0 0 2

0 2 2 0 0 0 0 2 2 0 2 2 4 0 0 0 2

1 0 1 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1

1 1 1 3 1 1 3 1 1 3 1 1 3 1 1 3 1 1

2 0 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0

3 3 3 1 3 3 3 1 3 3 3 1 3 3 3 1 3 3

F C Am

see it a - gain... From all of these signs say - ing

TAB

0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

1 10

Dm (B \flat)
 sor - ry but we're closed, all the way _
 10 11 10 3 2 3
 TAB

D D⁵ Dm⁷ G/D

TAB: (3) 7 9 7 | 0 5 7 5 | 0 5 7 5 7 7 | 7 0 5 7 5 5

D D⁵ F C G D

TAB: (5) 2 2 2 0 2 0 | 0 5 7 5 | X-X 5 | 3 5 3 5 7 | 5 7 10 10 5 7 10 10

D⁵ Dm⁷ G/D D

TAB: 0 5 7 5 | 0 5 7 5 5 7 | 0 5 7 5 | 0 3 5 3 4 5 0 3 0

D⁵ F C G D

TAB: 0 5 7 5 (5) 7 | X-X 5 | 3 6 3 5 7 | 7 9 11 X 5 7

D⁵ Dm⁷ G/D D

TAB: 0 0 5 7 5 X 5 5 | X 0 5 7 5 X 7 7 | 7 0 5 7 5 | 0 3 5 3 4 5 0 3 5

D⁵ F C G D

T
A
B

D⁵ Dm⁷ G/D

T
A
B

D D⁵ F C G

T
A
B

D Dm F G

Gtr. 3 //

T
A
B

D Dm F C G

T
A
B

D Dm F G

// *cont. sim.*

TAB 12-11 12-11 12-11 12-11 12-11 12-11 X-X X-13 13-13 12-10 12-10 13-13 13-13 13-13 13-13 12-12 12-12 12-12 12-12

D Dm F C G

TAB 12-10 12-11 12-11 12-11 12-11 12-11 X-X X-13 13-13 12-10 12-10 13-13 13-13 13-13 13-13 12-X 12-X 15-13 12-15 13-13 13-13

D Dm F G

TAB 13-12 10-10 10-10 10-10 10-10 10-10 5-7 7-7 7-7 7-7 10-7 7-7 10-7 7-10 12-12 12-12 10-12 12-12 14-14 12-12 12-12 12-12

D Dm F C

TAB 12-11 12-14 12-X 14-11 12-X 14-11 7-9 7-9 7-9 7-9 10-12 12-10 10-12 10-12 10-12 10-12 10-12 10-12 10-12 10-12 10-12

G D Dm F

8va 3

TAB 13-12 12-12 12-12 12-12 12-12 12-12 12-14 15-15 15-15 15-15 15-15 15-15 13-15 13-15 13-15 13-15 15-15 15-15 15-15 15-15

G (8) D Dm F C

13 15 15 15 15 14 15 13 13 17 13 13 15 13 13 15 12 12

G (8) D Dm

15 12 12 15 12 14 12 14 12 12 14 12 14 15 14 20 18 18 20 18 19

F (8) G D

18 20 18 19 18 20 18 19 18 20 18 19 20 20 20 20 19 20 19 19

Dm (8) F C G

20 18 19 18 20 18 20 17 20 17 20 17 15 17 15 15 18 15 15 17 17 15

D Dm F G

13 10 12 10 10 12 10 10 10 10 10 10 13 13 10 12 14 15 12 12 12 12 14 12

D Dm F C G

11 10 12 10 13 10 12 10 12 10 10 10 10 10 10

D Dm F G

13 10 10 13 10 12 10 12 10 12 12 0 5 7 5 7 0 5 7 5 7

D Dm F C G

3 4 0 3 0 3 0 4 3 1 0 5 7 5 7 2 5 3 3 5 3 5 3 5 3

D Dm F G

5 3 X 5 0 5 7 5 7 0 5 7 5 7 0 5 7 5 7

D Dm F C G D

5 7 5 5 7 0 3 4 5 5 3 0 1 X X X 5 5 7 5 7 7 5 2

The first system of the musical score for 'The Entertainer' features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Above the staff, the chords Dm, F, and G are indicated. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. Below the staff, the bass line is written on a single staff, featuring a series of triplets and single notes, with fingerings (3, 0, 5) indicated.

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar fretboard diagram. The treble staff shows a melody in G major, with chords D, Dm, F, and C indicated above. The guitar diagram shows the fretting for the melody, with an arrow indicating a 1/4 note pickup. The fretboard diagram is divided into four measures corresponding to the chords: D (5-7-X, 5-0-3, 3-0-0), Dm (3-0-3-0), F (0-5-0-3-0, 5-0-3-0, 5-0-3-0), and C (3-0-5-0-5-0, 5-0-3-0, 5-0-3-0, 5-0).

[illegible]

The musical score is for a piece in G major, indicated by one sharp (F#) on the treble clef. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The final measure contains a triplet of G4-A4-B4 beamed eighth notes, followed by a dotted half note G4. Chord symbols above the staff are: F (first measure), C (second measure), G (third measure), D (fourth measure), Dm (fifth measure), and F (sixth measure). The fretboard diagram below the staff shows the fret numbers for the strings T, A, and B. The T string has frets 13, 12, 12, 12, 12, 12, 12, 12, 12, 10, 12, 11, 11, 13, and 10. The A string has frets 12, 12, 12, 12, 12, 12, 12, 12, 12, 10, 11, 11, 13, and 10. The B string has frets 12, 12, 12, 12, 12, 12, 12, 12, 12, 10, 11, 11, 13, and 10.

Chords: G, D, Dm, F, C

(8)

TAB: 14-16 15 17 15 13 10-13-10 13 13 14-16 15 16

Chords: G, D, Dm

(8)

TAB: 15 15 17-15 16 15 16 17 15 16 15 17 15 17 14-17 17 15 17 14-17

Chords: F, G, D

TAB: 17 15 17 17-14 X-X-X-X-X-X-X-X-X-X-X-X-X-X-X-X 3 5 3 5 5 4 1/2

Chords: Dm, F, C, G, D

TAB: 2 2 1 2 0 3 5 5 3 4 5 5 5 3 7 3

Chords: Dm, F, G, D

Fade out

TAB: 2 2 0 3 0 1 1 1 1 1 1 3 3 3 3 0 3 2 0

Sultans Of Swing

Words & Music by Mark Knopfler



Intro ♩ = 146

Dm

mp rake --- | rake --- |

TAB

5 5 7 6 7 7 7 6 7 7 5 5 7 5 5 7 5 7 5 7

1. You get a

The image shows a musical score for a guitar. It consists of two staves. The top staff is a vocal line in G major (one sharp) and 4/4 time. It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The bottom staff is a guitar TAB line. It features a series of riffs indicated by wavy lines. The fret numbers are: 6, 7, 7, 6, 5, 8, 5, 6, 5, 6, 5, 7, 5, 7, 5. The TAB line is in standard notation with a 'T' and 'B' on the left.

Verse

Dm

C

B^b

A

shiv - er in the dark, — it's a rain - ing in the park, but mean - time,
(3.) Gui - tar George, he knows all the chords,

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South of the river you stop and you hold ev - 'ry - thing.
 mind he's strict - ly rhy - thm, he does - n't want to make it cry

full
 (4) 2

TAB

7 5 5 3 3 2 2

or sing

A band is blowing
Yes, and an

let ring...

T 10 10 10 5 5 5
A (2) 11 11 11 5 5 5
B

Dm

he's got com - in' in out of the rain —
a day - time

let ring...

TAB

5 6 5 5 3 3 1 5 5 5

6 6 4 2

C B^b A

— they hear the jazz go down.
job, he's doing al - right.

TAB

3 2 10 9 10 9 7 6 7 5 7 5 5

3 2 2 2 9 6 5 5

F C

Com - pe - ti - tion in oth - er pla - ces,
He can play the hon - ky tonk just like an - y - thing,

TAB

5 5 5 5 5 (7) (7)

Chords: Dm C B^b C

Vocal line: Lon - don town... swing...

1. 6 5 3 6 5 X 5 10 8 8 8 8
 7 7 5 3 5 5 X 5 10 8 8 8 8
 7 7 5 3 7 5 X 5 10 8 8 8 8

Chords: Dm C B^b C

1. 3. You check out

2. 6 5 3 6 5 X 5 5 5 5 5 7 5
 7 7 5 3 5 5 X 5 5 5 5 7 5
 7 7 5 3 7 5 X 5 5 5 5 7 5

2. Verse

Chords: Dm C B^b

5. And a crowd of young boys, they're fool - in' a - round in the cor -
 6. And then the man he steps right up to the mic -

3. 6 5 3 6 5 5 3
 7 7 5 3 7 5 5 3
 7 7 5 3 7 5 5 3

A Dm

- ner,
- ro - phone, drunk and dressed in their best
and says at last

12 full 12 full (12) 10 12/14 13

TAB

C B^b A

brown bag - gies and their plat - form soles.
just as the time bell rings.

let ring...

12 9 10 9 7 6 5 12 full 15

TAB

* Downward bend

F C

They don't give a damn a - bout an - y trum - pet play - ing band,
"Good night, now it's time to go home".

full 5 5 5

TAB

B \flat

it ain't what they call rock and roll
And he makes it fast with one more thing, -

T
A
B

7 9 8 (8) 6 6 6 6
9 7 7 7 7

Chords: Dm C B^b C

Vocal: Cre - ole. swing." Cre - ole ba - by, *Tacet 2°*

TAB: 6 7 6 5 3 6 5 X 5 5 10 8 8 8 8 7

Chords: Dm C B^b C

Vocal: ah, ah. *Tacet 2°* *To Coda* ☺

TAB: 6 7 6 5 3 6 5 X 5 5 5 5 5 5 7 5

Solo

Chords: Dm C B^b A

mf full 1/2 1/2 full P.M.-----|

TAB: 12 12 10 12 10 9 10 9 12 12 11

Chords: Dm C B^b A

let ring... p mf

TAB: 9 10 9 12 10 10 10 10 13 11 13 11 9 10 11 X X

First system of musical notation. The treble clef staff shows a melody with a key signature of one flat (Bb) and a common time signature (C). The bass staff shows a guitar tablature with fret numbers 9, 10, 10, 10, 12, 13, 12, 13, 13, 12, 10, 10, 12, 13, 12, 10, 12. Chords F and C are indicated above the staff.

Second system of musical notation. The treble clef staff shows a melody with a key signature of one flat (Bb) and a common time signature (C). The bass staff shows a guitar tablature with fret numbers 13, 13, 13, 13, 11, 13, 13, 10, 13, 10, 10, 13, 10, 10. Chords Bb and Dm are indicated above the staff.

Third system of musical notation. The treble clef staff shows a melody with a key signature of one flat (Bb) and a common time signature (C). The bass staff shows a guitar tablature with fret numbers 12, 10, 3, 3, 3, 6, 3, 5, 5, 6, 8, 6, 5, 6, 8, 5, 3, 3, 6, 3. Chords Bb, C, and Bb are indicated above the staff. A "rake" instruction is present in the middle of the system.

Fourth system of musical notation. The treble clef staff shows a melody with a key signature of one flat (Bb) and a common time signature (C). The bass staff shows a guitar tablature with fret numbers 3, 5, 3, 5, 5, 7, 5, 7, 8, 5, 7, 7, (7), (2), 6, 5, 3, 7, 5, 3, 6, 5, 7. Chords C, Dm, C, and Bb are indicated above the staff.

Fifth system of musical notation. The treble clef staff shows a melody with a key signature of one flat (Bb) and a common time signature (C). The bass staff shows a guitar tablature with fret numbers 6, 5, X, 5, 5, 10, 8, 8, 8, 8, 9, 6, 7, 7, 6, 5, 3, 7, 5, 3, 6, 5, 3. Chords C, Dm, C, and Bb are indicated above the staff.

[illegible]

1.

C

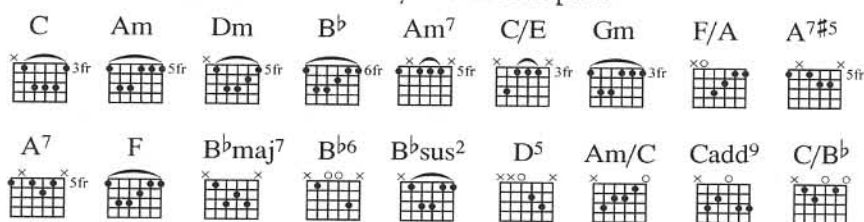
15-12 13 12-15-12 13 12-15-12 13 12-15-12 13 12 15-12 13 12-15-12 13 12-15-12 13 12-15 10

TAB

The musical score for "The Wind" by John Williams is presented in a two-staff format. The top staff is for guitar, written in treble clef with a key signature of one flat (B-flat). The bottom staff is for double bass, written in bass clef. The score includes a guitar solo section with a "C" marking and a "full" marking, and a double bass solo section. The piece concludes with a "Repeat ad lib. to fade" instruction.

Love Over Gold

Words & Music by Mark Knopfler



Intro ♩ = 102

(B^b) (C) (Am) (Dm) (C)

Gtr. 1 (nylon acous.)

mf

(B^b) (C) (Am)

(Dm) (Am⁷) (B^b) (C/E) (Gm) (Dm) (Am)

(B^b) (C) (B^b) (C)

Verse F/A B \flat Gm 7 C

Gtr. 2 (elec.)

Gtr. 1 (nylon acous.)

1. Yeah, you walk out on a high wire,
 2. Yeah, you go dan - cing through the door - ways

Gtr. 2 plays chord arpeggios *sim.* to Gtr. 1

let ring...

TAB

Gm 7 F/A B \flat F/A B \flat

you're a dan - cer on ice.
 just to see what you're gon - na find, yeah!

You pay no heed to the dan -
 Leav-ing noth-ing to

sim. 2 $^{\circ}$ w/Fill 1 rake ---+ 3 1-1

TAB

*Optional bass note throughout

Fill 1

Gtrs. 1+2

Gtr. 1

Gtr. 2

TAB

Gm7 C A7#5 A7

- ger,
int - er - fere

with the crazy ba - lance

and less to ad - vice.
of your mind.

TAB

3 0 1 0 1 0 1 0 2 0 2 0

3 0 0 0 0 0 0 0 0 0 0 0

3

Dm C/E F Gm7

And your foot - steps are for -
When you fi - nally re - ap -

2° w/Fill 2

TAB

1 3 1 0 1 1 3 3 3 3

0 2 3 0 0 3 2 1 1 3 3 3 3

0 2 0 3 2 3 3 3 3 3 3 3 3

Bb C A7#5 A7

- bid - den,
- pear

but with a know - ledge
at the place where you came of your sin.
in.

TAB

3 3 3 0 0 1 0 1 0 2 0 0 0 2

1 3 3 0 0 0 0 0 0 0 0 0 0 2

1 0 0 0 0 0 0 0 0 0 0 0 0 0

Fill 2

Gtr. 1 Dm C/E F Gm7

TAB

2 3 1 5 3 1 0 1

B \flat maj⁷ **B \flat 6** **F** **Gm⁷**

You throw your love to all the
You've thrown your love to all the

2° Gtr. 1: w/Fill 3
Gtr. 2: w/Fill 4

TAB

1 2 3 2 0 1 1 2 3

B \flat sus² **F** **D⁵**

stran - - - gers, — and the cau - tion to the wind. —
stran - - - gers, — and the cau - tion to the wind. —

3

rake —
let ring...

TAB

1 3 2 2 2 3 3 0 2 3 1

***Am/C G/B** **Gm/B \flat F/A** **E \flat /G** **D/F \sharp** **E \flat (G bass)**

f **mp**

TAB

0 5 3 3 1 4 3 2 0 2 3 0 2 3

* Chord voicings as TAB

Fill 3

Gtr. 1 **B \flat maj⁷** **B \flat 6**

TAB

1 2 3 2 0 2

Fill 4

Gtr. 2 **B \flat maj⁷** **B \flat 6** **F**

w/volume swell Full

TAB

13 15 14-12 10

D/F# Eb(G bass) D(F# bass) Eb/G D/F# D7/A Gm

TAB

Bbm C C/Bb

TAB

2. Eb(G bass) D(F# bass) Eb(G bass) D(F# bass) Eb/G D/F# D7/A

TAB

Gm Bbm Bbm6

TAB

Bbm

Dm A/C# C7/B C#/B

rake...
 let ring...

rake... rit. let ring...

TAB

Solo $B^b\text{maj}^7$ C $A\text{m}^7$ Dm $A\text{m}/C$ $B^b\text{maj}^7$

Gtr. 2 *sim.*

mf rake - \downarrow
Gtr. 2 plays arpeggio accompaniment

rake - \downarrow

TAB

$C\text{add}^9$ C/B^b $A\text{m}^7$ Dm $A\text{m}/C$

3

* Optional part

TAB

$B^b\text{maj}^7$ C/E Gm

rake - \downarrow
let ring...

3

mp rake - \downarrow *pp*

TAB

Dm Am $B^b\text{maj}^7$ C $B^b\text{maj}^7$

\diamond \diamond \diamond \diamond \diamond

poco a poco rall.

rake - \downarrow

TAB

C $B^b\text{maj}^7$ C $B^b\text{maj}^7$ C

\diamond \diamond \diamond \diamond \diamond

rall. rake - \downarrow

TAB

repeat to end w/ad lib solo

Romeo & Juliet

Words & Music by Mark Knopfler

Gtr. 1

6 = F 3 = B^b
5 = B^b 2 = D
4 = F 1 = F



Intro ♩ = 96

F
Gtr. 1 (acous.)

C

B^b

C

mf let ring...

The intro features a melodic line in the treble clef and a bass line in the bass clef. The treble line starts with a quarter note F, followed by eighth notes, and includes a double bar line with a repeat sign. The bass line consists of a series of fret numbers (4, 2, 3, 4, 2, 3, 3, 2, 2, 2, 0, 0, 0, 0, 0, 0, 2, 3, 2) indicating fingerings for the strings.

* Alternatively, use G tuning and capo 3rd fret

1.

B^b

C

This system continues the guitar part with a melodic line and a bass line. The treble line includes a double bar line with a repeat sign. The bass line continues with fret numbers (4, 2, 3, 4, 2, 3, 4, 2, 2, 0, 0, 0, 0, 0, 0, 2, 2, 2).

2.

B^b

Verse

F

Dm

C

1. A love struck Ro - me - o
(Verses 2 & 3, see block lyrics)

sings a street - suss se - re - nade, -

1^o, 2^o *mp*
3^o *p*

This system includes the vocal melody and the guitar accompaniment. The treble line shows the vocal melody with lyrics. The bass line continues with fret numbers (0, 0, 0, 0, 0, 0, 3, 3, 2, 2, 2, 4, 0, 0, 0, 0, 2, 2, 2, 2, 2, 2).

F Dm B \flat

lay - ing ev - 'ry - bo - dy low___ with a love song that___ he made,___

V V V V etc.

TAB

4 2 2 2 (0) 0 0 0 0 0 0 0 0 0 0 2/4 3

2 2 2 2 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 0 0 0 0 0 0 0 0 0 0 0

C B \flat C F

finds___ a street - light, steps out of the shade, says some - thing like,

TAB

2 2 2 2 2 2 2 2 2 2 0 0 0 2 2 2 2 2 3 3 3 3 2

2 2 2 2 2 2 2 2 2 2 0 0 0 2 2 2 2 2 2 2 2 2 4

2 2 2 2 2 2 2 2 2 2 0 0 0 2 2 2 2 2 2 2 2 2 4

2 2 2 2 2 2 2 2 2 2 0 0 0 2 2 2 2 2 2 2 2 2 4

2 2 2 2 2 2 2 2 2 2 0 0 0 2 2 2 2 2 2 2 2 2 0

B \flat C

"You and me babe,___ how a - bout it?"___

2° continue rhythm

TAB

0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 0 2 0

0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 0 2 0

0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 0 2 0

0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 0 2 0

Chorus

F C Dm C B^b C

- et, the dice was load - ed from the start, and I

(Chorus 2, see block lyrics)

mf

TAB

4	4	4	4	4	2	2	2	0	0	0	0	0	2	0	0	0	0	2
3	3	3	3	3	2	2	2	0	0	0	0	0	2	0	0	0	0	2
2	2	2	2	2	2	2	2	4	4	4	4	4	2	0	0	0	0	2
4	4	4	4	4	2	2	2	4	4	4	4	4	2	0	0	0	0	2

52

F C B^b Dm B^b

get, I _____ for - get the mov - ie song.

TAB

4	4	4	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	4	2	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Gm F/A B^b Dm C

When _____ you gon - na re - a - lise it was just that the time was wrong,

TAB

2	2	2	2	2	2	2	2	2	2	2	2	3	0	0	0	0	2	0	2
0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	2
0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	2	2	2
2	2	0	2	2	0	2	2	0	2	0	2	0	0	0	0	2	4	2	2

F B^b

Ju - li - et? _____

TAB

4	3	4	2	3	4	2	2	0	0	0	0	0	0	0	0	2	3	2
4	2	4	2	4	2	4	2	0	0	0	0	0	0	0	0	2	3	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

(Play three times)

F C B^b C F C

TAB 4 2 3 4 3 3 2 2 4 2 3 4 3 3 2 2 2 2

B^b C F B^b C

TAB 0 0 0 0 0 0 2 3 2 4 3 4 4 4 2 4 0 2 0 0

F Dm C

And a love - struck Ro - me - o _____ sings a street - suss se - re - nade. _

mp

TAB 4 2 3 4 3 3 2 2 4 2 3 4 3 3 2 2 2 2

B^b Cadd⁹ Repeat to fade

continue sim. rhythm

T
A
B

Verse 2:

Come up on different streets,
They both were streets of shame;
Both dirty, both mean,
Yes, and the dream was just the same.
And I dreamed your dream for you
And now your dream is real;
How can you look at me as if I was
Just another one of your deals?

Where you can fall for chains of silver
You can fall for chains of gold,
You can fall for pretty strangers
And the promises they hold;
You promised me everything,
You promised me thick and thin, yeah,
Now you just say "Oh Romeo, yeah
You know I used to have a scene with him".

Chorus 2:

Juliet when we made love you used to cry,
You said "I love you like the stars above,
I'll love you till I die".
There's a place for us, you know the movie song;
When you gonna realise,
It was just that the time was wrong, Juliet?

Verse 3:

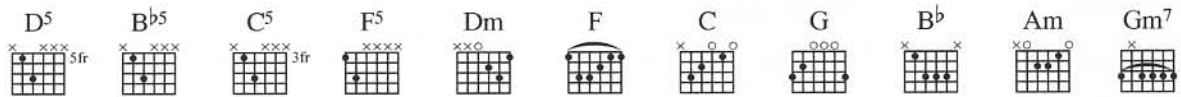
I can't do the talks
Like they talk on the T.V.
And I can't do a love song
Like the way it's meant to be;
I can't do everything
But I'd do anything for you,
I can't do anything
'Except be in love with you.

And all I do is miss you
And the way we used to be,
All do is keep the beat
And bad company
All I do is kiss you
Through the bars of a rhyme;
Julie, I'd do the stars with you
Any time.

(Chorus 3 as Chorus 2)

Tunnel Of Love

Words & Music by Mark Knopfler



Intro

♩ = 136 (B^b)

Piano cue

(Dm) (C) D⁵ B^b5 C⁵

Gtr. 1 (elec.)

f w/slight dist. full

Gtr. 2 (elec.)

f w/clean tone

D⁵ F⁵ C⁵ Dm

TAB notation for guitar parts 1 and 2, including fret numbers and string indicators (T, A, B).

Verse

B^{b5} C⁵ D⁵ F⁵

1. Get - ting craz - y on the waltz - ers, — but it's the life that I

Fig. 1 -----

T
A
B

3 3 3 3 5 7 5 3 5 0

3 3 0 5 5 5 0 7 5 7 5 7 5 3 0 3 3 X 3 3 0

C⁵ G⁵

choose, — yeah, sing a - bout the six - blade,

Gtr. 1 tacet

T
A
B

5 X 5 0 3 0 5 X 5 0 3 3 3 5 5 X 5 5 5 0

D⁵ C⁵

3

sing a - bout the switch - back, and a tor - ture tat - too. And I been rid - ing on a

T
A
B

3 5 X 5 5 5 0 5 7 7 7 7 7 7 7 7 2 2 2 5 5 5 0

Verse  Dm

F

C

Gtr. 3 (acous.)

fa - ces, — I seen her stand - ing in the light, she had a tick - et for the
(Verses 3 & 4, see block lyrics)

Gtr. 1

2° w/ad lib. fills
Gtr. 2 w/Fig. 1

1/2

TAB

7	5	5	6	X	7	7	5	7	5	8	7	5
7	5	5	7	X	7	7	5	7	5	8	7	5

G Dm C

ra - ces, yeah, just like me — she was a vic - tim of the night. I put my hand up - on the

TAB

5	X	5	3	3		
3	X	3				

Dm F C

lev - er, — said let it rock and let it roll, — I had the one - arm

3

TAB

X	X	6	8	6	8	6	8	10	8	5	8	7	8	5	5
X	X							7	9	5	7		7	5	

G Dm C

ban - dit fev - er, there was an ar - row through my heart and my soul. — And the big wheel keep on

TAB

7	9					

Chorus B^b

T										1	1	1	1	1	0
A	3	X	3	3	3	5	5	5	5	X	2	2	2	2	0
B	1	X	1	1	1	3	3	3	3	X	3	3	3	3	2
											3	3	3	3	3
											1	1	1	1	

[illegible]

T								1	1	1	1	1	1	1	1	1	0	0	0	0
A								1	1	1	1	1	1	1	1	1	1	1	1	1
B	3	3	X	3	3	3	3	2	2	2	2	2	2	2	2	2	2	2	2	2
	1	1	X	1	1	1	1	3	3	3	3	3	3	3	3	3	0	0	0	0

Dm B^b Dm

low ride with me girl, on the tun - nel of love,

TAB

10 12 10 7 9 7 5 7 (7) 2 0 2 0 5 3

1. 2.

F C Dm To Coda B^b C B^b C

yeah, love, love. 3. It's just the Well it's been

TAB

5 6 7 6 5 7 5 7 3 3 3 3 5 7 5 3 5 3 3 3 5 7 5 3 5

Gm⁷ B^b Gm⁷ B^b

Gtrs. 2+3 Gtr. 1

mon - ey for mus - cle on - a an - oth - er whir - li - gig, mon - ey for mus - cle and - a an - oth - er girl I dig,

mp

TAB

7 X 3 2 1 3 3 3

Gm⁷ B^b C

an - oth - er hus - tle just to, just to make it big, and rock - a - way, rock - a - way,

mf

TAB

X 3 2 1 3 3 3 5 5 5 5 5 5 5 5 5 5

B^b/C C Bridge F *sim.*

oh, rock - a - way, rock - a - way... And girl it looks so pret - ty to me,

2° only

TAB

6 7 5 5 5 5 5 5 5 5 5 5 6 7 5 5 5 6 6 5 7

C Dm B^b C

like it al - ways did, oh, like the Span - ish Ci - ty to

1° 2°

TAB

5 5 X 7 3 3 3 5 3 5 5 3 5

F B^b 1. C 2. C

me when - a we were kids. Yeah, girl right,

TAB

5 6 6 3 3 3 3 3 5 6 8 5 5 5 7 7 7 3 3 3 3 3 5 5 5

Solo

F

C

Dm

musical notation system 1: Treble clef, key signature of one flat (Bb), 4/4 time. Chords: F, C, Dm. Includes a guitar tablature (TAB) line with fret numbers: 13, 13-15-13, 10, 8, 8, 8, 8, 6, 7, 10-13-10, 13. A "tacet /°" instruction is present above the TAB line.

musical notation system 2: Treble clef, key signature of one flat (Bb), 4/4 time. Chords: Bb, C, F. Includes a guitar tablature (TAB) line with fret numbers: 10, 10-13, 10, 10, 11, 10, 12, 10, 12, 10, 12, 10, 10-12, (12), 11, 10, 11, 10, 11, 10, 11, 10. Includes a "full" instruction above the TAB line.

musical notation system 3: Treble clef, key signature of one flat (Bb), 4/4 time. Chords: Bb, C, D5. Includes a guitar tablature (TAB) line with fret numbers: 11, 10, 11, 10, 12, 12, x, 5, 5, 3, 5, 5, 3, 2, 0, 2, 0, 2, 0, 5, 3. Includes a "full" instruction above the TAB line and a "1/2" instruction above the TAB line.

musical notation system 4: Treble clef, key signature of one flat (Bb), 4/4 time. Chords: F5, C5, D5, Bb5, C5. Includes a guitar tablature (TAB) line with fret numbers: 5, 6, 7, 6, 5, 7, 5, 5, 7, 3, 3, 3, 3, 5, 7, 5, 3, 5. Includes a "D.S. al Coda" instruction above the TAB line.

4. She took off a sil - ver

♩ Coda

B^{b5} C⁵ Dm

on the tun - nel of love, —

T 3 3 3 3 5 7 5 3 5 3 5 6 6 5 7

A 3 3 3 3 5 7 5 3 5 3 5 6 6 5 7

B 3 3 3 3 5 7 5 3 5 3 5 6 6 5 7

F C Dm B^b C

woh, — love, — love. — And now I'm

T 6 X 6 5 X 6 5 7 5 7 3 3 3 0 5 7 5 3 2

A 7 X 7 5 X 7 5 7 5 7 3 3 3 0 5 7 5 3 2

B 7 X 7 5 X 7 5 7 5 7 3 3 3 0 5 7 5 3 2

Gm B^b

search - ing through these ca - rou - sels, — and the car - ni - val ar - cades, —

mp Gtr. 1 tacet

T 0

A 0

B 0

Gm B^b

search - ing ev - 'ry - where — from steep - le - chase — to pa - li - sades, in

Gtr. 2

T 3 3 3 3 3 2 1 3 3 3 5 3

A 3 3 3 3 3 2 1 3 3 3 5 3

B 3 3 3 3 3 2 1 3 3 3 5 3

Gm B \flat

an - y shoot - ing gal - le - ry where pro - mis - es are made, to

3 3 2 3 3 3 0 0

C B \flat C

rock - a - way, — rock - a - way, rock - a - way, rock - a - way, —

Gtr. 3 tacet

2 0 1 0 0 1 0 1 2 0 2 1 2 0 1 2

B \flat C

from Cul - ler - coats — and Whit - ley Bay, —

1 3 1 3 1 0 3 2 2 5 6

B \flat

out to rock - a - way. 5. And

p

8 7 5 5 7 8 5 5 1 0 2 0 0 3 2 0 5 5 5 5

Verse

girl it looks so pret - ty to me, like it al - ways

mp

T 10 5 6
 A 10 5 7
 B 10 5 7

did, like the Span - ish Ci - ty to me

let ring... let ring...

T 6 3 3 5 5 5 5 5 5 6
 A 7 3 3 5 5 5 5 5 5 7
 B 7 3 3 5 5 5 5 5 5 7

when we were kids, girl, it looks so pret - ty to me,

T 3 3 3 3 3 3 3 3 5 5 6
 A 3 3 3 3 3 3 3 3 5 5 5
 B 3 3 3 3 3 3 3 3 5 5 5

like it al - ways did, like

T 5 5 5 5 5 6 6 7 6 6 7 3 3 3
 A 5 5 5 5 5 6 6 7 6 6 7 3 3 3
 B 5 5 5 5 5 6 6 7 6 6 7 3 3 3

Grtr. 3 F C Dm B^b

mf *sim.*

full full

TAB 10 13 10 13 10 10 12 10 13 13 10 11 10 10

C F B^b C

full full

TAB 12 12 12 12 10 12 10 13 10 10 12 12 10 12 10 10

F C Dm

full full full full full full

TAB 12 13 12 13 12 13 12 10 12 12 12 12 12 9 10

B^b C

3 3 3

TAB 12 10 12 10 9 10 9 10 9 7 9 7 9 7 5 7 5 7 5 7

F B^b C

5 6 5 6 5 5 7 6 8 (8) 10 10 10 10 8 8 10 9 9 9 9 8 10

Chords: C F C

(8)

Chords: Dm Bb C

(8)

Chords: F Bb C

(8)

Repeat w/ad lib. solos to fade

Verse 3:

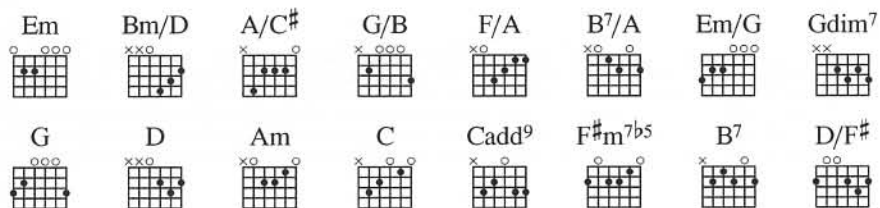
It's just the danger, danger
 A-when you're riding at your own risk
 She said "You are the perfect stranger"
 She said "Baby let's keep it like this."
 It's just a cakewalk twisting baby
 Yes, step right up and say
 Hey mister, give me two, give me two now
 'Cos any two can play.

Verse 4:

She took off a silver locket
 She said "Remember me by this"
 She put her hand in my pocket
 I got a keepsake and a kiss.
 And in the roar of dust and diesel
 I stood and watched her walk away
 I could have caught up with her easy enough,
 But something must have made me stay.

Private Investigations

Words & Music by Mark Knopfler



Intro ♩ = 84
Gtr. 1 (nylon acous.)

2 Em Bm/D

mp

2 8 9 9 11 11 11 9 11 12

A/C# G/B F/A B7/A Em/G

9 3 3 7 8 10 10 10 8 10 10 12 12

Gdim7 F#m7b5 B7 Em

let ring... rake - - - -

3 2 0 3 5 5 5 7 7 8 9

2 0 3 9 8

Gtr. 2 Em
(elec.) *cont sim.*

Verse

Em Bm/D

1. It's a mys - te - ry to me, the game com - men - ces for the us - u - al fee, —

p Gtr. 2 w/volume swells & chorus effect

TAB

7 9 8 7 8 9 9 7 7 7 7 7 7 7 7 7 7 7

A/C# G/B F/A

plus ex - pen - ses. Con - fi - den - tial in - for - ma - tion, it's in a di - a - ry,

TAB

5 5 6 5 5 5 6 5 3 3 4 3 3 3 3 1 1 2 1 1 1 1 0

B7/A Em/G

this is my in - ves - ti - ga - tion, it's not a pub - lic in - qui - ry.

rake ---|

TAB

4 4 4 4 4 4 4 3 5 4 0 0 3 2 0

Gdim7 F#m7b5

let ring...

TAB

2 3 2 3 2 3 2 3 3 4 5 4 5 5 5 5 5

B⁷ Em Verse

2. I go check - ing out the re - ports,
let ring...

TAB: 4 4 5 4 5 4 7 4 5 4 | 7 5 7 5 5 7 0 | 7 8 9 8 7

Bm/D A/C[#]

dig - ging up the dirt, you get to meet all - sorts in this line of work.

TAB: 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 | 5 5 6 5 5 5 6 7

G/B F/A B⁷/A

Trea - che - ry and trea - son, there's al - ways an ex - cuse for it, and when I find the rea - son,

TAB: 3 3 4 3 3 3 2 1 1 2 1 1 0 | 4 4 2 4 4 4 4 4 | 4 4 2 4 4 4 4 4

Em/G Gdim⁷ F[#]m^{7b5}

I still can't get used to it.

TAB: 0 0 3 0 | 2 3 2 3 2 3 0 | 0 5 5 5 5 5 | 5 4 4 5 4 5 4 5 | 3 3 3 2 2 2 3 0 | 3 4 5 4 5 4 4 5

B⁷ Em D/F# G

And what have you got

rake --|

TAB

2 4 4 4 4 5 4 5 4 5 2 2 4 5 5 2 3 3 3 3 3 2 3 5 3 2

The musical score for "The Farmer's Boy" is presented in three staves. The top staff is for guitar, featuring a treble clef and a key signature of one sharp (F#). It includes two measures of music. The first measure is marked with a "D" chord and contains a triplet of eighth notes (F#, A, C) followed by a quarter rest. The second measure is marked with an "Am" chord and contains a triplet of eighth notes (A, C, E) followed by a quarter rest. The lyrics "at the end of the day?" are written below the first measure, and "What have you got" is written below the second measure. The middle staff is for vocal, also in treble clef and one sharp key signature. It contains two measures of music. The first measure starts with a half note (F#) and a quarter note (A), followed by a half note (C) and a quarter note (E). The second measure starts with a half note (F#) and a quarter note (A), followed by a half note (C) and a quarter note (E). The lyrics "let ring..." are written below the first measure, and "rake --" is written below the second measure. The bottom staff is for mandolin, featuring a treble clef and a key signature of one sharp. It contains two measures of music. The first measure starts with a half note (F#) and a quarter note (A), followed by a half note (C) and a quarter note (E). The second measure starts with a half note (F#) and a quarter note (A), followed by a half note (C) and a quarter note (E). The lyrics "let ring..." are written below the first measure, and "rake --" is written below the second measure.

Em D/F# G

3

to take a-way? A bot-tle of whis-ky,

3

7 8 9 9 10 9 9 8 7 10 8 7 8 7 8 10 8 7

TAB

The image shows a musical score for a piece titled "The Blind Men and a Lion". The score is written for guitar and includes a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The music is divided into three measures, each with a chord symbol above it: D, C, and B7. The vocal line is written in a treble clef and includes lyrics: "and a new set of lies, blinds on the win - dow and a pain be - hind your eyes." The guitar part is written in a treble clef and includes a tablature line below it. The tablature line shows fret numbers (7, 5, 4) and a dynamic marking of *pp* (pianissimo).

Chord Symbols: D, C, B7

Lyrics: and a new set of lies, blinds on the win - dow and a pain be - hind your eyes.

Dynamic Marking: *pp*

Tablature: 7, 5, 4

Solo

Em

Bm/D

mp

TAB

8 9 11 11

The musical score for "The Rose Tree" is presented in two systems. The first system shows the guitar melody in treble clef with a key signature of one sharp (F#). The melody is divided into three measures, each with a chord label above it: A/C# (first measure), G/B (second measure), and F/A (third measure). The melody includes triplets and slurs. The second system is a fingerboard diagram for the guitar, showing the fret numbers for the Treble (T), Alto (A), and Bass (B) staves. The diagram is divided into three sections corresponding to the measures of the melody above. The first section shows frets 12, 11, 12, 11, 9, 7, 9, and 9. The second section shows frets 7, 10, 10, 7, 10, 7, 10, 8, 7, and 9. The third section shows frets 5, 8, 5, 6, 8, 7, 10, 7, 10, 8, and 9.

B7/A

Em/G

Gdim7

rake - - - - |

T
A
B

7 8 7 10 8 7 8 7 9 8 10 9 7 10 9 9 9 9 9 6 5 3 0 2 3 5 5 5 3 5

Gdim⁷ F#m^{7b5}

Scarred for life, — no com - pen - sa - tion,

let ring...

T 3 5
A 2 4 5
B 3

B⁷ a tempo

pri - vate in - ves - ti - ga - tions.

pp

T 4
A 4
B 4

Solo (Em)

Gtr. 2 tacet

mp

3

T 3
A
B

0 3 2 2 5 7 5 9 7 7 5 8 8 8 8 10 10

pp³ mp rake ---|

T 10 7 8 7 9 7 9 9 9 9 8 7 5 8 5 3 5 4 2 0 2 4
A
B

First system of musical notation for "The Wind" by The Beatles. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, featuring eighth and quarter notes, including triplets and a sextuplet. Below the staff is a guitar TAB line with fret numbers and slurs.

mp Fig. 1

pp

pp

TAB

0 2 3 4 4 4 3 4 3 0 2 3 4 4 4 3 4 2 2 0 2 0

Gtr. 2 (elec.)

Em⁷

Gtr. 1 w/Fig. 1 (x4)

T
A
B

(14)
14-14 14 14 14-14-14
14-14 14 14 14-14-14
12-12 12 12 12
12-12 12 12 12

14 14 14 14 14-14 14 14 12
14 14 14 14 14-14 14 14 12
12 12 12 12 12-12 12 12
12 12 12 12 12-12 12 12

14
14

0
3
0
2
2
0

8

8

T
A
B

1, 2.

pp

pp

T
A
B

3.

Cadd⁹

Em

pp

pp

T
A
B

Cadd⁹

Em

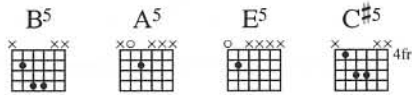
mf let ring...

let ring...

T
A
B

So Far Away

Words & Music by Mark Knopfler



Intro ♩ = 115

Gtr. 1 (elec.)

A
⑤
open

B⁵

A⁵

E⁵

w/ clean tone



G#
⑥
4fr

A⁵

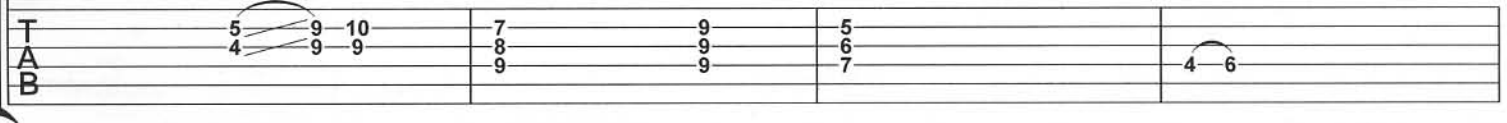
B⁵

A⁵

E⁵

Gtr. 2 (elec.)

w/clean tone + flanger



G#
⑥
4fr

A⁵

B⁵

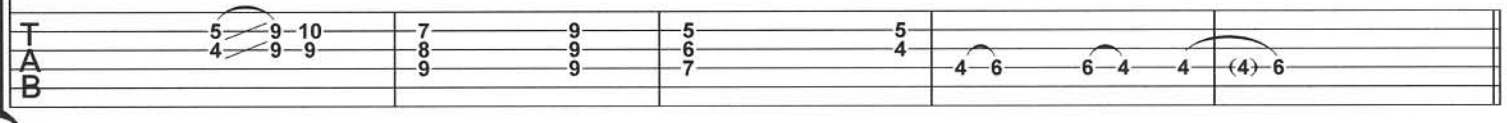
A⁵

E⁵

sim.



1. Well



Verse

E⁵ G# ⑥ 4fr A⁵ B⁵

(1.) here I am a - gain in this mean old town, —
 (2.) tired of be - ing in love and be - ing all a - lone,
 (3.) get so tired — when I have to ex - plain,

2° & 3°

Fig. 1

TAB

6 8 (8) 6 7 5 7 9 9

E⁵ G# ⑥ 4fr A⁵

and you're so far a - way from me. — And where are you when the
 when you're so far a - way from me. I'm tired of ma - king out on the
 when you're so far a - way from me. — See, you've been in the sun and

TAB

7 9 0 9
 7 9 0 9
 7 9 2 9

B⁵ E⁵ G# ⑥ 4fr

sun go down? — You're so far a - way from me.
 te - le - phone, 'cos you're so far a - way from me.
 I've been in the rain, and you're so far a - way from me.

2° & 3° Gtr. 2 w/ Fig. 1

TAB

7 5 9 9
 8 4 9 9
 9

A⁵ B⁵ C^{#5} B⁵ E⁵ G[#] ⑥ 4fr

You're so far a - way - from me, you're so far I just can't see.

TAB 2 0 4 6 2 0

A⁵ B⁵ C^{#5} B⁵

You're so far a - way - from me, you're so

TAB 0 2 4 6 2 4 4

A⁵ E⁵ G[#] ⑥ 4fr A⁵

far a - way from me. Al - right.

TAB 2 0 0 2 1 0 0 5 4 9 10 9

Interlude B⁵ A⁵ *To Coda* E⁵ 1.

2. I'm

2. E⁵ E⁵ G# 4fr A⁵ B⁵

A⁵ E⁵ *D.S. al Coda* 3. And 1

♢ Coda E⁵ G# 4fr A⁵ B⁵ A⁵

E⁵ G# ⑥ 4fr A⁵ B⁵ A⁵

TAB: 4 6 | 5 9 10 / 4 9 9 | 7 8 9 | 9 9 | 5 6 7

E⁵ G# ⑥ 4fr A⁵ B⁵ A⁵

You're so far a-way from me. (You're so far.)

TAB: 5 5 / 4 4 6 | 5 9 10 / 4 9 9 | 7 8 9 | 9 9 | 5 6 7

E⁵ G# ⑥ 4fr A⁵ B⁵

Oh, you're so far a - way from me.

TAB: 4 6 | 5 9 10 / 4 9 9 | 7 8 9 | 9 9

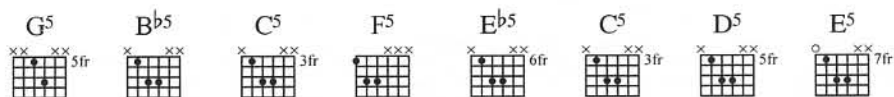
A⁵ E⁵ G# ⑥ 4fr A⁵ Repeat ad lib.

Yeah, you're so far a - way from me, so far a way_ from

TAB: 5 6 7 | 4 6 | 5 9 10 / 4 9 9

Money For Nothing

Words & Music by Mark Knopfler & Sting



Intro ♩ = 112

G⁵

w/distortion + wah-wah open

T
A
B

7 7 7 5 7 6
5 5 5 5 5 5

5 7 5 5 5 3 0 0
5 5 5 5 5 3 0 0

0 0 3 0 0

B^b5

C⁵

G⁵

Harm.

T
A
B

3 5 5 3 0
3 5 5 3 0
1 3 3

5 7 5 5 7 7
5 5 5 5 5 5

7 8 5 7 5 3 0 0
5 5 5 5 5 3 0 0

1.

F⁵

G⁵

2.

F⁵

G⁵

Huh!

1. Now

T
A
B

0 0 3 0 0
0 0 3 0 0

3 5 5
3 5 5

3 5 5
3 5 5



Verse G⁵

look at them_ yo - yo's, that's_ the way you do it, you play the gui - tar on the
(Verse 3, see block lyric)

TAB 0 0 X 0 0 0 0 3 0 0 0 3 0 0

B^{b5} C⁵

G⁵

M. T. V. That ain't_ work - in', that's_ the way you do it,

TAB 3 5 5 5 3 5 5 5 5 3 5 0 0 0 0 3 0

F⁵

G⁵

mon - ey for no - thin' and your chicks for free._ Now that ain't work - in', that's_

TAB 0 3 0 0 3 0 3 0 0 3 0 7 7 7 5 5 7 6 5

B^{b5} C⁵

_ the way you do it, let me tell ya them_ guys ain't dumb._ You

TAB 5 7 5 5 3 0 0 0 0 3 0 3 5 5 3 3 0

G⁵

may - be get a blis - ter on your lit - tle fin - ger, may - be get a

T 7 7 7 5 7 8
A 5 5 5 5 5
B 5 5 5 5 3 0 0

Chorus

F⁵ G⁵ E^{b5} B^{b5}

blis - ter on your thumb. We got - ta in - stall mic - ro - wave ov - ens,

T 3 2 0 3 0 0 0 0
A 3 0 0 0 0
B (6) 8 8 8 8 8 8 3 3 3 3 3 3
(1)

E^{b5} F⁵ G⁵

cus - tom kit - chen de - li - ve - ries. We got - ta move these

T 8 8 8 8 8 8 8
A 8 8 8 8 8 8 8
B (6) 10 10 10 10 10 10 10 0 7 7 7 5 7 6
(8) 10 10 10 10 10 10 10 0 5 5 5 5 5 7

C⁵ D⁵

re - fri - ge - ra - tors, we got - ta move these co - lour T. V.s

T 7 6 7 6 7 5
A 5 7 5 7 5 5
B 3 3 3 3 3 3 7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5 5 5 5 5 5 5
etc. (5)

The musical score is for the song "The Little Fagot" by The Beatles. It is written for guitar, bass, and drums. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two parts: a Verse and a Chorus. The Verse starts with a guitar solo marked "E5" and "G5". The Chorus begins with the lyrics "Ow! 2. The lit - tle fag - got with the". The guitar part features a melodic line with a double bar line and a repeat sign. The bass part provides a steady accompaniment with a double bar line and a repeat sign. The drum part includes a double bar line and a repeat sign. The score is written for guitar, bass, and drums.

ear - ring and the make - up, yeah, bud - dy that's his own hair. —

G⁵

That lit - tle fag - got got his own jet air - plane, _ that lit - tle fag - got, he's a

TAB

0 0 3 0 0 0 3 0 0 0 3 0 0 0 3 0 0 0 3 0

F⁵ G⁵ 2. G⁵
 mil - li - on - aire.____
 T
 A B 3 3 2 0 3 2 3 2 0 : 7 7 7 5 7 6 5 5 7 5 5 5 3 0 0

B^{b5} C⁵ G⁵

T
A
B

0 0 3 0 0 3 5 5 3 0 7 7 5 7 7

1 3 3 (1)

F⁵ G⁵ To Coda ☐

(D.S. only) Lis - ten here. Now.

T
A
B

8 5 7 5 3 0 0 0 0 3 0 3 5 0 3 5 3 5 0

Chorus

E^{b5} B^{b5} E^{b5}

We got - ta in - stall mic - ro - wave ov - ens, cus - tom kit - chen de -

T
A
B

8 8 8 8 8 8 3 3 3 3 3 3 8 8 8 8 8 8

(6) (1) (6)

F⁵ G⁵

- li - ve - ries. We got - ta move these re - fri - ge - ra - tors,

T
A
B

10 10 10 10 10 10 10 0 7 7 7 5 7 6 7 6 7 6 7 5

(8)

C⁵ D⁵ E⁵

we got - ta move these co - lour T. V.s. _____

etc.

T A B

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 9 9 9 9

3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 7 7 7 7

D.S. al Coda

Ow!

T A B

9 9 9 9 9 9 9 (12)

7 7 7 7 7 7 7 (12)

⊕ *Coda*

G⁵

that ain't work - in' that's

T A B

0 0 X

0 0 X

B^{b5} C⁵

the way you do it, you play the gui - tar on the M. T. V.

T A B

0 0 0 0 3 0 0 0 0 3 0 5 3 5 5 5 3

0 0 0 0 3 0 0 0 0 3 0 5 1 3 3 3 3

G⁵

That ain't_ work - in', that's_ the way you do it, mon - ey for no - thin' and your

T A B

5 5 5 5 3 5 0 0 0 0 3 0 0 3 0 0 3 0

5 5 5 5 3 5 0 0 0 0 3 0 0 3 0 0 3 0

Outro

F⁵ G⁵ G⁵

chicks for free. — Mo - ney for no - thin' and your

TAB 3 0 0 0 3 0 | 7 7 7 5 5 7 6 5 | 5 7 5 5 5 3 0 0

B^{b5} C⁵ G⁵

chicks for free. — Get your mon - ey for no - thin'

TAB 0 0 3 0 0 | 3 5 5 3 0 | 7 7 5 7 7 | 3 3 5 3 0 | 5 5 5 5 5 5

F⁵ G⁵ Repeat to fade

and your chicks for free. —

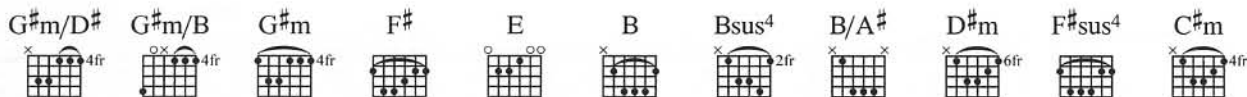
TAB 8 5 7 5 3 0 0 | 0 0 3 0 0 | 3 5 0 3 5 3 5 0

Verse 3:

I should have learned to play the guitar,
 I should have learned to play them drums,
 Look at that mama, she got it stickin' in the camera.
 Man, we could have some fun
 And he's up there, what's that? Hawaiian noises?
 He's bangin' on the bongos like a chimpanzee,
 Oh that ain't workin', that's the way you do it,
 Get your money for nothin', get your chicks for free.

Brothers In Arms

Words & Music by Mark Knopfler



Intro ♩ = 78

(G#m/D#) (G#m/B) (G#m) (G#m/B) (G#m/D#) (G#m/B) (G#m)

8

Gtr. 1

(Keyboards)

TAB

4 6 8 6 6 8 6 3 4/6 4 3 6 4 6 6 4 6

(G#m/D#) (G#m/B) (G#m) (G#m/B) (G#m) (G#m/B) (G#m)

3

TAB

6 8 6 4 3 6 4 6 6 6 4 3 6 6 6 6

Verse

F#

E

F#

B

Bsus4 B

B/A#

8

1. These mist cov - ered moun - tains are a home now for me, but my home is the low -

fade in 3
full

6 4 6

G#m D#m E F#sus4 F# G#m D#m

- lands_ and al - ways will be. Some - day you'll re - turn ____ to ____

fade in

TAB 8-6 6-8 6 8 8

E C#m F#sus4 F# G#m E F#sus4 F#

your val - leys and your farms, and you'll no long - er burn to ____ be bro - thers ____ in arms. ____

fade in

TAB 6 6 9 (9) 8 6 4-3

G#m E C#m E G#m E C#m G#m F#

2. Through these fields of de-

fade in

TAB 4-6-4-3 6-4-6-6 6 (6) 4-3-6-4-3 6-4-6 4-4 6

Verse

E F# B Bsus4 B B/A#

- struc - tion, ____ bap - ti - sms of fire. ____ I've wit - nessed your suf -

fade in

TAB 13-11-11 13-11-11 11-13 8 9 11

G#m D#m E F#sus4 F#

8
- fring as the bat - tle raged high - er. And though they did hurt

fade in

TAB 7 6 8 6 8 4 6

G#m D#m E C#m F#sus4 F#

8
me so bad in the fear and a - larm, you did not de -

TAB 9 7 6 7 8 4 6 4 3

G#m E F#sus4 F# G#m E C#m E

8
- sert me, my bro - thers in arms.

full

TAB 6 9 8 6 4 7 7 4 4 3 6 6 3

G#m E C#m G#m F#

8
There's so ma - ny dif - f'rent

fade in

TAB 4 4 6 4 3 4 3 6 6 4 4 6 8 11 6 11 6 9 4

Bridge

G#m B F# B E F#sus4 F#

worlds, so ma-ny dif-f'rent suns, and we have just one

G#m B F# B E

world, but we live in dif-f'rent ones.

G#m E C#m E G#m E

C#m G#m E C#m E

G#m E C#m G#m F#

3. Now the sun's gone to hell

TAB

Verse E F# B Bsus⁴ B B/A#

and the moon's ris - ing high. _ Let me bid you fare - well, _

TAB

G#m D#m E

ev - 'ry man has to die. _

TAB

F#sus⁴ F# G#m D#m E C#m

But it's writ - ten in the star - light and ev - 'ry line on _ your palm,

TAB

F#sus4 F# G#m E F#sus4 F#

we're fools to make war on our bro - thers in arms.

TAB: 7 5 4 6 4 6 5 5 4 6 X 7 (full)

G#m E C#m E G#m E C#m

TAB: 7-4 4-3 6-4-6-6 4 4 7 (full) 4-6-4 7 4 7 4 7 5-4 6-6 (6) 4 7 (full)

G#m E C#m E F# G#m E C#m

TAB: 7-7-7-7-7-5-5 6-4-6-6-4-4-4-4 X 4 6 (full) (6) 4 6 4 X-X 6 6-8-6-6-6 6-6-6-6-8

G#m E C#m E G#m E

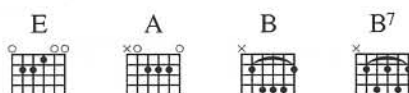
TAB: 4 4 4-6-7-7 6 13 13 13-16-13 13-15-16-16 (16) 15

C#m G#m E

TAB: 16 (full) (18) 4 16 16-15 13 16-13 13 16 14-13-16-14-13-11-11

Walk Of Life

Words & Music by Mark Knopfler



Intro ♩ = 170

Intro

E A B B7

Hammond organ

Gtr. 1 (acous.)

mf

8

8

0 0 1 2 2 0

0 2 2 2 0

B A B7 B7

Gtr. 2 (elec.)

1. 2.

4 4 4 2

0 2 2 2 4 2 4 2 2

E A

Vocal tacet 1°

ooh, ooh.

slightly damped (P.M.)

0 0 4 2 2 2 4 2 0 0 4 2 2 0 0 4 2 0 0 4 2

B

2 0 2 0 2 0 4 2 0 4 4 2 2 2 2 2 4 2 2 4 2 2 2 4 4 5 0

A

1. B⁷ 2. B⁷

Ooh, —

2 0 2 0 4 2 2 0 2 0 2 0 4 2 0 2 2 0 0 4 0 2 0 2 2 0 0 4 0 2 0

Verse



E

1, 3. Here comes John - ny sing - ing old - ies, gold - ies, be - bop - a - lu - la, ba - by,
2. Here comes John - ny gon - na tell you the sto - ry, hand me down my —

0 0 4 4 2 2 4 2 0 0 4 4 2 2 4 2 0 0 4 4 2 2 4 2

what I say, — here comes John - ny sing - ing "I Got A Wo - man",
walk - in' shoes, — here comes John - ny with the power and the glo - ry,

0 0 4 4 2 2 4 2 0 0 4 4 2 2 4 2 0 0 4 4 2 2 4 2

A

down in the tun - nel try'n to make it pay. } He got the ac - tion,
back - beat the talk - in' blues. }

TAB: 0 0 4 4 2 2 4 2 | 0 0 4 4 2 2 4 2 | 0 0 4 4 2 2 4 2

E

he got the mo - tion, oh, yeah — the boy can play. —

TAB: 0 0 4 4 2 2 4 0 | 0 0 4 4 2 2 4 2 | 0 0 4 4 2 2 2 0

A E

De - di - ca - tion, de - vo - tion, turn - ing all the night time

let ring...

TAB: 0 0 4 4 2 2 4 2 | 0 0 4 4 2 2 4 0 | 2 0

E B

in - to the day. — He do the song a - bout the sweet lov - in' wo - man, he do the
3rd And af - ter all the vio - lence and double - talk there's just a

Optional fill full P.M.

TAB: 10 12 (12) 8 9 | 0 0 2 2 4 4 5 0 | 2 2 2 2 2 4 2 2

E A E

song a - bout the knife— well he'd do the walk,
 song in all the trouble and the strife you do the walk,

T
A
B

0 0 2 2 0 2 0 4 0 0 4 4 2 2 4 4 0 0 4 2 5 5 4 2

B

A

B7

do the walk of life, yeah, he'd do the walk of life.
 (3rd) you do (life,)

T
A
B

2 2 4 2 2 2 4 2 0 0 2 4 2 4 4 2 2 0 0 4 0 2 0

E A

(life,) Ooh,

T
A
B

0 0 4 2 2 2 4 2 0 0 4 4 2 2 2 0 0 0 4 2 0 0 4 2

B

ooh,

T
A
B

2 2 2 4 2 2 0 4 4 2 2 2 2 2 4 4 2 2 4 4 2 2 4 4

A B⁷ To Coda ♪ E

TAB: 2 0 2 0 2 0 4 0 | 2 2 0 0 4 0 2 0 | 0 0 4 2 2 4 2

A

TAB: 0 0 4 4 2 2 2 0 | 0 0 4 2 0 0 4 2 | 2 0 2 0 2 0 4 2 2 0 4 4

B A B⁷ D.S. al Coda

TAB: 2 2 2 2 2 4 2 2 | 4 2 2 4 0 | 2 0 2 0 4 0 2 0 4 0 | 2 2 0 0 4 0 2 0

♪ Coda E A

TAB: 0 0 4 2 2 2 4 2 | 0 0 4 4 2 2 2 0 | 0 0 4 2 0 0 4 2 | 2 2 2 4 2 2 0 4 4

B A B⁷ Repeat w/ad lib. vocals to fade

TAB: 2 2 2 2 2 4 2 2 | 4 2 2 4 0 | 2 0 2 0 4 0 2 0 4 0 | 2 2 0 0 4 0 2 0

Ooh. _____

Your Latest Trick

Words & Music by Mark Knopfler

Amaj⁹ B B/A G#m⁷ F# F#/A# G#7#5#9 D13#11 C#m⁷ Aadd⁹ G#7

G#7#5 E/G# F#m B/D# C#7 Amaj⁷ D13 D7 G7#9 Aadd⁹* A

Intro ♩ = 126 (Freely)

Amaj⁹ B B/A G#m⁷

*Tpt. cue

3

2°

3

*arr. for gtr.

Gtr. 1 (elec.) w/ad lib fills

4 6 5 7 5 4 7 5 4 6 4 6 5

Amaj⁹ F# F#/A# B B/A G#m⁷

1. Amaj⁹ G#7#5#9

6 3 2 5 4 4 5 4 7 5 7 4 7 5

2. Am⁶ G#7#5#9 Amaj⁹ D13#11

Tempo ♩ = 126

*Sax cue

mf

4 7 5 4 5 6 7 9 7 7 5 5 6 6 4 5 4 6 4 5

*arr. for gtr.

B B/A G#m⁷ Aadd⁹ F# F#/A#

7 8 7 5 4 6 4 4 7 5 6 6 7 6

1. B B/A G#7 G#7#5 G#7

2. G#7#5 G#7

1. All the

4 4 3 4 5 4 4 7 5 7 4 5 4 7 5 7 4 5 4 7 5 7

Verse E $\text{F}\sharp\text{m}$ B $\text{C}\sharp\text{m}7$ $\text{B}/\text{D}\sharp$ $\text{C}\sharp7$

Gtr. 2(elec.)

late night bar-gains have been struck be-tween the sa-tin beaux and their belles.—
 door was stand-ing op - en, se - cu - ri - ty was laid back and lax.—
 past last call for al - co - hol past re-call has been here and gone.—

Gtr. 1

Gtr. 2: w/clean tone
 2^o+3^o w/ad lib. rhythm
 2^o w/Fill 1

let ring...

TAB

$\text{F}\sharp\text{m}$ D^{13}

Pre - his - to - ric gar - bage trucks have this ci - ty to them - selves.
 It was only my heart had got - ta bro - ken, you must-a had a pass key made out of wax.
 The land - lord, he fin - 'lly paid us all, the sa - tin jazz - men have put away their horns.

TAB

D^7 E $\text{F}\sharp\text{m}$

sim.

Ech - oes 'n roars di - no - saurs, they're all
 You played robbery with in - so - lence and I played the blues in twelve bars
 And we're stand - ing out - side of this won - der - land,

let ring... let ring... let ring...

TAB

Fill 1

Gtr. 1 E $\text{F}\sharp\text{m}$

TAB

B C#m7 B/D# C#7 F#m

do - ing the mon - ster mash. Most of the tax - is, most of the
 down in lov - ers lane. And you never had the in -
 looking so be - reaved and be - left. Like a Bowery bum when he finally

TAB 4 5 7 10 9 9 12 10

D13 D7

whores are on - ly tak - ing calls for cash.
 - tel - li - gence to use twelve keys - hang - ing off my chain.
 un - der - stands the bottle's emp - ty man, there's nothing left.

TAB 9 11 11 9 11 9 11 9 10 9 8 7

A B B/A E(G#bass) A add 9* A

I don't know how it hap-pened, it all took place so quick. But
 (3rd) it was faster than the eye could flick

let ring...

TAB 5 6 7 7 6 8 9 9 8 7 9 9 9 9 9 7 5 6 5 5 6 5

E(Bbass) To Coda ⊕ B C#m7 B/D#

all I can do — is hand it to you — and your lat-est trick.

sim. Sax. arr. for Gtr.

TAB 7 9 9 9 9 12 10 9 7 8 9 8 9 7 9 10 6 6 4

Gtrs. 1+2

C#m7 Aadd9 B B/A G#m7

TAB

Aadd9 F# F#/A# B B/A

TAB

1. G#7 G#7(#5) G#7 2. G#7(#5) G#7 D.%. al Coda

2. Now my 3. Now it's

rall.

TAB

⊕ Coda B C#m7 B/D# G#7(#9)

hand it to you — and your lat - est trick.

Sax. arr. for Gtr.

TAB

Gtrs. 1+2

C#m7 A add9 B B/A

G#m7 A add9 F# F#/A#

B B/A G#7 G#7(#5) G#7

1-5.

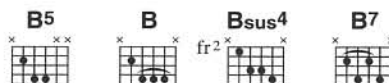
* 6. G#7(#5) G#7 Amaj7 D13

repeat to end w/ad lib solo

*optional ending

Calling Elvis

Words & Music by Mark Knopfler



Intro ♩ = 120

Gtr. 2 (elec.) Fig. 1...

Gtr. 1 (elec.)

Bass

f Gtr. 1: w/dist.
Gtr. 2: w/clean sound/P.M. (variable)

TAB

B ⑤ 2fr

A ⑤ open

B ⑤ 2fr

...Fig. 1 ends

TAB

1. Call - ing El -

Gtr. 1: w/Fig. 1

Full Full

gradual release

TAB

(B⁵)

vis
get him,

is an - y - bo - dy home? —
I'm his big-gest fan. —

Call - ing El -
You got - ta

2°

Gtr. 2 Gtr. 4: tacet

let ring...

Gtr. 2 cont. in slashes

TAB

7
4

2 2 2 2 2 2 2 2 2 2 2 2 2 2

4 4 4 4

2 2 2 2

B
⑤
2fr

sim.

- vis, I'm here all a lone, or did he lease the
tell him he's still the man. A long dis - tance

2° Gtr. 3 (pedal steel)

Gtr. 1: tacet

T
A
B

1/2 1 4 4 6 7

*B

B sus⁴

build - ing,
ba - by

or can he come to the phone? —
so far from home. —

Call - ing El -
Don't you think

T
A
B

8 9

*String harmony

The image shows a musical score for the song "I'm Here" by The Beatles. It includes a guitar staff and a bass staff. The guitar staff has a treble clef and a key signature of three sharps (F#, C#, G#). The bass staff has a bass clef and the same key signature. The lyrics are written below the guitar staff. The score is divided into two sections, B and B⁵. The guitar part in section B starts with a half note G#4, followed by a quarter note A#4, then a quarter rest, a quarter note G#4, a quarter note F#4, a quarter note E4, and a quarter note D#4. In section B⁵, it starts with a half note G#4, followed by a quarter note A#4, then a quarter rest, a quarter note G#4, a quarter note F#4, a quarter note E4, and a quarter note D#4. The bass part in section B starts with a half note G#2, followed by a quarter note A#2, then a quarter note G#2, a quarter note F#2, a quarter note E2, and a quarter note D#2. In section B⁵, it starts with a half note G#2, followed by a quarter note A#2, then a quarter note G#2, a quarter note F#2, a quarter note E2, and a quarter note D#2. The lyrics are: "may - be you I'm here all a lone. Well, tell him I was".

*E (4) 2fr D (4) open E (4) 2fr D (4) open

call - ing just to wish him well, let me leave my

Gtr. 1

2° Gtrs. 1+3 ad lib. *let ring...

TAB

*String harmony *Composite part incl. Gtr. 3 (pedal steel)

E (4) 2fr D (4) open E (4) 2fr D (4) open E (4) 2fr D (4) open

num - ber, heart-break ho - tel. Oh love me ten - der, ba - by don't be

TAB

E (4) 2fr D (4) open E (4) 2fr D (4) open F# (4) 4fr *F#

cruel, re - turn to send - er, treat me like a fool. — Call - in'

Gtr. 1

let ring...

TAB

B (3) 2fr

Chorus

El - vis, is an - y - bo - dy home? — Call - ing El

sim.

Gtr. 3: w/Fig. 2 (ref. bar 4 of Chorus)

TAB

*B

Bsus⁴

- vis, I'm here - all a - lone. - Did he leave the build - ing, can he come to the

Gtr. 3

Fig. 2

TAB

2 4 4 4 4 2 4 4 4 4

*String Harmony

B

B⁷

phone? Call-ing El - vis, I'm here - all a - lone. -

TAB

2 4 4 4 4 2 4 4 4 4 2 4 4 4 4

1.

B

5

2fr

Gtr. 2

sim.

Fig. 3

Gtr. 1:w/Rhy. Fill 1

TAB

2 4 4 2 4 6 4 2 4 4 2 4 6 4 2 4 4 2 4 6 4 2 4 4 2 4 6 4

Rhy. Fill 1

Gtr. 1

B

TAB

7 4 7 4

Gtr. 2 B^5

Gtr. 3: w/Fig. 3

TAB

9

10 9 7 9 7

Full

TAB

× × × 9 (9) 7 9 (9) 7 9 7 6/7 9

10 (10) 7 7 10 7 10 7 10 11 12 10

Full Full Full

Call - ing

TAB

12 12 10 12 12 10 12 10 12 10 11 (11) 9/11 7/9 9/11 7/9 9/11 9/11 7/9 7/9 7/9 7/9 7/9 7/9 7/9 7/9

Full Full

Chorus

B ⑤ 2fr

sim.

El - vis, is an - y - bo - dy home? — Call - ing El -

TAB

9/11 7/9

vis, I'm here— all a - lone. Did he leave the build - ing, can he come to the

Gtr. 3

let ring...
w/volume swell
Gtr. 1: tacet

TAB

phone? Call - ing El - vis, I'm here— all a - lone.

TAB

(B⁵)

Gtr. 1

Gtr. 3: w/Fig. 3
Gtr. 2: cont. sim.

TAB

1. 2.

TAB

Gtr. 4: w/Fig. 4

p *f*

TAB: 9 7 6 9 9 9 7

Gtr. 3: w/Rhy. Fig. 3
Gtr. 4: w/Rhy. Fig. 4

TAB: 11 9 9 9 7

TAB: 9 (9) 7 9 4 (4) 2 4 4 (4) 2 4 4 4 2

Rhy. Fill 3
Gtr. 3

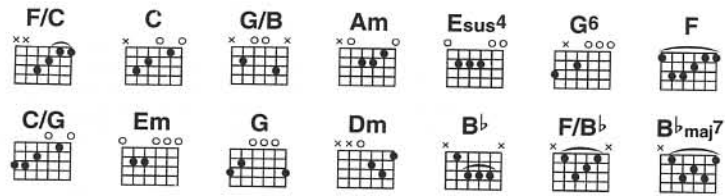
TAB: 2 4 1 4 2 4 1 2 2 4 1 4 2 4 1 2

Rhy. Fill 4
Gtr. 4

TAB: 6 8 9 8 6 6 8 9 6 8 9 8 6 6 8 9

On Every Street

Words & Music by Mark Knopfler



Rubato ($\text{♩} = 124$)

*Pno. arr. for gtr. F/C C G/B C Am G/B

Verse

1. There's got-ta be a re-cord of you some place you got-ta be on some-bo-dy's books.
(Verses 2 & 3(%) see block lyric)

Gtr. 1 B
Gtr. 3 1^{st} tacet Full

TAB: 2 3 3 5 7 5 7 5

C F/C C G/B Esus4
The low down- (a) pic-ture of your face,

TAB: 5 6 5 8 6 5 6 7 4

*composite part of Gtr. 1 + 3

Am G6 F C
your in-jured looks, the sa-cred and pro-fane,

TAB: 0 1 2 2 0 3 3 1 1 2 3 0 0 1 2 3 5 5 5 5

2. (F) (G⁶) (D) (Em) (F) (Em) (G^{sus4}) (G) F G⁶ D

Pno. arr. for gtr.
All gtrs. tacet

Gtr. 1

TAB

Em F Em G^{sus4} G A⁵ D.%. al Coda

B

Full 1/2 Full

TAB

⊕ Coda

C Am D⁵

e - v' - ry street. Hey, it's your face I'm a -

Gtr. 1

pp mf

TAB

B^b B^b maj⁷ C/G Am

Gtr. 2

-look - in' for on e - v' - ry street.

rit.

TAB

Gtr. 2

F G⁶ D/F[#] Em F Em G sus⁴ G

Gtrs. 1+3: tacet
Fig. 1...

TAB

2 3 0 5 4 3 2 0 0 0 0 2 2 2 0 0 1 0 0 0 0 0

1 3 2 0 1 0

F G⁶ D/F[#] Em F Em G sus⁴ G

Play 5 times

...Fig. 1 ends

TAB

2 3 0 5 4 3 2 0 0 0 2 0 2 3 2 0 0 1 0 0 0 0 0

1 3 2 0 1 0

Gtr. 1

F G⁶ D/F[#] Em F Em G sus⁴ G

w/slide + compression
Gtr 2: w/Fig. 1

TAB

10 17 15 (15) 8 13 15 13 12 12 14 12 15 12

F G⁶ D/F[#] Em F Em G sus⁴ G

Repeat to fade

TAB

10 8 9 8 10 12 12 14 14 12

Verse 2:

A ladykiller - regulation tattoo
Silver spurs on his heels
Says - what can I tell you, as I'm standing next to you
She threw herself under my wheels
Oh it's a dangerous road
And a hazardous load
And the fireworks over Liberty explode in the heat
And it's your face I'm looking for on every street.

Verse 3: (%)

A three chord symphony crashes into space
The moon is hanging upside down
I don't know why it is I'm still on the case
It's a ravenous town
And you still refuse to be traced
Seems to me such a waste
And every victory has a taste that's bittersweet
And it's your face I'm looking for on every street.

Going Home (Theme From The Local Hero)

Music by Mark Knopfler

Rubato

D

Gtr. 1 (elec.)

(Synth drone) *mp* Let ring... *sim.*

TAB

Em F#m

TAB

G/B Em

P Gliss

← rake →

TAB

D/A

Gliss

P

Gliss

Gliss

TAB

G#m7b5

p *mf*

Gliss

Gliss

Gliss

TAB

G6

Bm

3

Gliss

3

Gliss

H P

Gliss

H H

H H

H P Gliss

Gliss

TAB

A D

Bm F#m G D

Gliss

f

Gliss

P

TAB

F#m G A

A/G D/F

P H

P H

3

3

TAB

G Em G A7 D Bm F#m

H P H H P H H P H

TAB 7-9 9-7-9 6-7-9 11-11-11 10-10 7-9 7-10 10-9

G D F#m G

P Bend Bend Gliss P

TAB 7-9-7-10 7-10-9 9-9-10 11-9-9-9-7-9

A/G D/F G A

3 3 H H

TAB 7-7-9 7-7-7 9-7-7-9 7-9 7-7-9 7-10

Bm A6 G D/F Em D/F G E7/G A F#7/A

3 Gliss Gliss 3 3 3

TAB 10-10-10-10-9 10-7 10-12-10-12 10-8-10 8-7 8-10-8-7-3 2 4-3-5

Bm Bend G D/F Em D/F G E7/G

Full 12 12 10 9 10 11 10 12 10 8 10 8 7 8 10 8 7 7 7 9 9

TAB

Asus4 A D Bm F#m G

Gliss 5 5 7 7 5 5 6 7 2 11 11 11 10 10 7 7 10 7 9 7 10

TAB

D F#m G A A/G

H P Full Full Full 7 7 7 7 9 7 4 6 7 6 4 6 7 6 6 4 6 5 4 5 4 5 4 3 5

TAB

D/F G A G D/F Em7 Em7/A D

rall. 7 7 7 9 7 7 10 9 3 3 4 5 4 2 0 2 3 2 0

TAB

Darling Pretty

Words & Music by Mark Knopfler

Intro ♩ = 112

Chords: A, D, A

Hold, sim.

* Rhythm guitar strums a chord/bar

TAB

Chords: D, Dmaj7, E, A/C

TAB

Chords: D, Bm7, C#m, F#m, C#m, D6

rit.

TAB

D6 C#m F#m C#m D A

dar - ling pret - ty, and I need you dar - ling by my side.

TAB

2	2	2	5	5	5	0	2	2	2	5	5	5	0	2	2	2	0	0	0	0
0	0	0	6	6	6	0	2	2	2	6	6	6	0	3	3	3	2	2	2	2
2	2	2	6	6	6	0	2	2	2	6	6	6	0	2	2	2	2	2	2	2
0	0	0	4	4	4	0	4	4	4	4	4	4	0	0	0	0	0	0	0	0

Verse

A D/A A D/A

1. Heal me with a smile, dar - ling pret - ty, heal me with a smile

Fig 1...

TAB

2	2	3	3	3	3	3	3	3	2	2	2	2	2	2	2	3	3	3	3
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	4	4	0	4	0	4	0	2	2	2	2	0	0	4	4	4	4	4

D E A D/A D6 C#m

and a heart of gold. Car - ry me a - while my dar - ling pret - ty,

TAB

3	3	3	0	0	0	2	2	2	3	3	3	2	2	2	5	5	5	0
2	2	2	1	1	1	2	2	2	2	2	2	2	2	2	6	6	6	0
0	0	0	2	2	2	0	0	0	4	4	4	0	0	0	4	4	4	0

F#m C#m D A A D/A

heal my ach - ing heart and soul.____

...end Fig 1.

Gliss

TAB

2	2	2	5	5	5	0	2	2	2	0	Gliss	10	9-7-5-7
2	2	2	6	6	6	0	3	3	3	2	9		
4	2	4	6	6	6	0	0	2	0	2			
			4	6	4	0				0			

A D/A D E

H P H Gliss H Gliss Gliss

TAB

H P	H Gliss	H Gliss Gliss
5-7-5-6-5	5-5-7-5-4-7-5-4-7-7	5-7-7-9-0

A/C D D6 C#m F#m C#m

3 H Gliss H P Gliss

TAB

3	H Gliss H P	Gliss
9-7-10-9-11-9-11	9-11-11-9-6-9	12-11-11

Bm7 A E A D/A

Just like a cast-a-way,

Bend P H Gliss Gliss

1/2 P H Gliss Gliss

TAB

9 7 9 7 6 7 6 7 9 1 9 7 0 2 3 2

0 1 2 2 0 0 4 2

0 0 0 0

Verse

A A D/A

2. Cast a - way the chains dar - ling pret - ty, cast a - way the chains, See Block Lyrics for Verse 3 (%)

H Gliss Gliss Gliss

w/ Fig 1.
mp

H Gliss Gliss Gliss

TAB 9 9-11 10 7-6-7 7-9

D E A D/A D6 C#m

a - way be - hind. Take a - way my pain my dar - ling pret - ty

P Gliss w/volume pedal

P Gliss

TAB 2 2 6-4 4-6 4 6-6

To Coda Solo

F#m C#m D A A D/A A

and chains that once were yours and mine.

3 Gliss f Gliss Bend Full

TAB 4 6 4 2 11 9 10 9 11 9 11 9 11 9 11 9 12

D/A D E A D/A

TAB

D6 C#m F#m C#m D A *D. $\frac{\infty}{2}$ at \oplus Coda*

TAB

Coda \oplus

A/C# D D6 C#m F#m C#m

Love___ will find a - way my dar - ling pret - ty, find a heav - en for

TAB

D A A D/A A

you and I. _____

Bend

Bend

Full

H $\frac{1}{2}$ P

TAB

4 2 2
4 2 2
0

12 10 10 11 10-12 10-10 10

D/A D E A/C# D

H P Gliss H P

Full

H P

TAB

10 9 9 10 9 7 7-9 10 9 9 12 10-12 10 10

D6 F#m C#m Bm7 A

H H P Gliss H P Bend P

Bend

H H $\frac{1}{2}$ P

H $\frac{1}{2}$ P

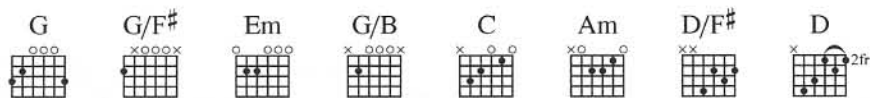
Ad lib solo repeat to fade

TAB

10-12 10-12 10-9 10-9 9-11 9-11 $\frac{1}{2}$ 9 11 10-12 10-12 10-10 11

The Long Road (Theme From Cal)

Music by Mark Knopfler



Tune guitars slightly flat

♩ = 94

N.C.

Shaker

G
Gtr. 2 (acous.)

The musical score for 'Shaker' and 'Gtr 2 (Acous.)' is presented in two systems. The first system, labeled 'Shaker', is in 4/4 time and features a melodic line with eighth notes and a bass line with eighth notes. The second system, labeled 'Gtr 2 (Acous.)', is in 4/4 time and features a melodic line with eighth notes and a bass line with eighth notes. The score includes a 'fade in' instruction and a '3' indicating a triplet.

[illegible]

§

G

Gtr. 1 (elec)

The first system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a repeat sign, followed by a quarter note G4, an eighth note A4, and a quarter note B4, all beamed together. This is followed by a half note G4. The next measure contains a quarter note F#4, an eighth note E4, and a quarter note D4, all beamed together. This is followed by a half note C4. The final measure contains a quarter note B3, an eighth note A3, and a quarter note G3, all beamed together. The bottom staff is a guitar tablature line. It begins with a repeat sign, followed by a quarter note 2, an eighth note 4, and a quarter note 4, all beamed together. This is followed by a half note 2. The next measure contains a quarter note 2, an eighth note 3, and a quarter note 4, all beamed together. This is followed by a half note 2. The final measure contains a quarter note 2, an eighth note 3, and a quarter note 4, all beamed together. The bottom staff is a guitar tablature line. It begins with a repeat sign, followed by a quarter note 2, an eighth note 4, and a quarter note 4, all beamed together. This is followed by a half note 2. The next measure contains a quarter note 2, an eighth note 3, and a quarter note 4, all beamed together. This is followed by a half note 2. The final measure contains a quarter note 2, an eighth note 3, and a quarter note 4, all beamed together.

The first system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff is a guitar tablature (TAB) with six lines. It shows fret numbers (0, 3) and includes a double bar line with a repeat sign. The notation is in a standard musical font.

G/F# Em

TAB

2/4 2 3 4

TAB

0 0 0 0 0 0 0 0 0 0 0 0 2 0 0 2 2 0 0 2

3 3 3 3 3 2 0 0 0 0

G/B C

TAB

2 3 4 0 1 0 2

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 2

2 0 0 2 2 0 0 2 0 0 2 2 0 0 2 2 0 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 2 2

Gtr. 3 (acous.) Am G

TAB

9 8 10 8 7 8 2 2 0 0 7 8 10 8 7 7

TAB

1 0 0 0 1 0 0 0 0 0 0 0 0 0 0 0 0

3 2 3 2 3 2 3 2 3 2 3 2 3 3 3 3 3

G/B C Am

TAB

0 1 2 9 8 10 8 7 8 2 2 0 0

To Coda ☺ 1. 2.

G G

TAB

7 8 10 8 7 7 4 5 5 7

Chorus C G/B Am G

TAB

5 4 2 0 0 1 2 1 2 0 0 0 0 0 3 0 0 0 0 0 0 0 3 3

Chords: C G/B

TAB: 7 8 10 8 7 | 4 5 5 7 | 5 4

TAB: 0 0 0 1 0 2 0 | 0 0 0 0 3 0 | 1 0 0 3 0 3

3 3 3 3 3 3 | 3 3 3 | 3 2 3 2 0 2

Chords: Am G C

TAB: 2 0 0 | 7 8 10 8 7 | 12 12 12 5 5 5

TAB: 1 2 1 0 0 0 | 0 0 1 0 2 0 | 0 0 0 0 1 0

0 2 0 2 0 0 | 0 0 0 0 2 0 | 0 0 0 0 0 0

3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3

Chords: Am G

TAB: 3 5 5 5 7 3 | 7 8 10 8 7 | 7

TAB: 3 2 0 0 2 0 0 2 | 1 2 0 0 1 2 2 2 | 0 0 0 1 0 2 0

3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3

C G C G

TAB 3 8 8 5 5 5 3 4 5 5 5 4

D/F# Am D D.S. al Coda

TAB 4 5 2 4 2 5 5 4 4 5 2

TAB 3 4 4 0 0 4 5 5 5 5 2

⊕ Coda

G

TAB 14 12 15-12 12 12 14-12 12 14 12 15-12 12 14-12 12

TAB 3 0 0 0 0 0 0 0 0 0 0 0 0

G C

TAB

12 14 15 13

G

TAB

12 14 15 13

C

Fade out

TAB

12 14 15 13

Gtr. 4 (acous.)

C G

TAB

C

TAB

G C

TAB

G

TAB

C

TAB

fade out

Why Aye Man

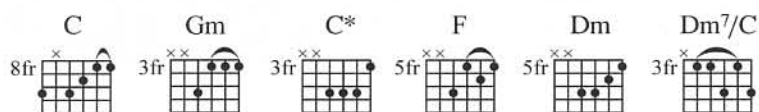
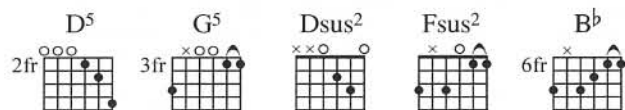
Words & Music by Mark Knopfler

Drop D tuning

⑥ = D ③ = G

⑤ = A ② = B

④ = D ① = E



Intro ♩ = 112

(D⁵)

*Gtr. 1 (acous.)

p let ring ... w/thumb

mf

*composite part

sim.

mf

1. We

§

had no way__ stay - in' a - float,__ we
no - mad tribes_ trav - el-ling boys,_ (Why aye,__ why aye man) in the

(Verse 3 see block lyric)

TAB:
 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5
 2 2 2 2 0 2 2 | 2 2 3 0 3 0 2 2 2 2
. . 0 0 0 0

had to leave on a fer - ry boat. (Why aye, why aye man)

5 5 5 5 5 5 5 5 5 5 5 5 5 5

2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Ec - o - nom - ic ref u - gees
Drills and ham - mers, dig - gers and picks, (Why aye, why aye man)

on the run to Ger - man - y. We
mix - ing con - crete, lay - ing bricks. (Why aye, why aye man) There's

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5
2 2 2 2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5

Gtr. 1 cont. in slashes

T
A
B

Chorus

Dsus² Fsus² G⁵
 Gtr. 1 *sim.*
 Why aye man, why aye, — why aye man. Why aye man,
 Gtr. 2
 TAB
 0 1 2 0 3 1 0 3 3 5 X-6 X-6 X-7
 3 3 0 0 3 3 0 0 5 5-5

B^b **C** **D⁵** **F#sus²** **G⁵**

why aye_____ why aye man. Why aye man, why aye_____ why aye man.

TAB

6	8	0	1	3
6	8	3	1	3
7	9	2	0	0
8	10	0	3	0
8	10		3	5

Why aye man, why aye man. why aye man.

Gtr. 1 D5

TAB

3 8 8 9 10 6 7 5 7 7

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and bass. The guitar part is in the key of D minor (one flat) and 4/4 time. It features a complex melody with many beamed eighth and sixteenth notes, and some triplets. The piano part is in the key of D minor and 4/4 time, featuring a steady, rhythmic accompaniment with a mix of eighth and sixteenth notes. The bass part is in the key of D minor and 4/4 time, featuring a simple, steady bass line with eighth and sixteenth notes. The score is divided into three measures. The first measure shows the guitar playing a complex melody, the piano playing a steady accompaniment, and the bass playing a simple bass line. The second measure shows the guitar playing a complex melody, the piano playing a steady accompaniment, and the bass playing a simple bass line. The third measure shows the guitar playing a complex melody, the piano playing a steady accompaniment, and the bass playing a simple bass line. The score is written in a standard musical notation style with a treble clef for the guitar and piano, and a bass clef for the bass. The guitar part is written on a single staff, the piano part is written on a single staff, and the bass part is written on a single staff. The score is divided into three measures by vertical bar lines. The first measure shows the guitar playing a complex melody, the piano playing a steady accompaniment, and the bass playing a simple bass line. The second measure shows the guitar playing a complex melody, the piano playing a steady accompaniment, and the bass playing a simple bass line. The third measure shows the guitar playing a complex melody, the piano playing a steady accompaniment, and the bass playing a simple bass line. The score is written in a standard musical notation style with a treble clef for the guitar and piano, and a bass clef for the bass. The guitar part is written on a single staff, the piano part is written on a single staff, and the bass part is written on a single staff. The score is divided into three measures by vertical bar lines. The first measure shows the guitar playing a complex melody, the piano playing a steady accompaniment, and the bass playing a simple bass line. The second measure shows the guitar playing a complex melody, the piano playing a steady accompaniment, and the bass playing a simple bass line. The third measure shows the guitar playing a complex melody, the piano playing a steady accompaniment, and the bass playing a simple bass line.

The musical score for "The Wind" by Peter, Paul and Mary is presented in two systems. The first system shows the vocal line and the beginning of the guitar line. The vocal line starts with a whole note G4, followed by a half note A4, and then a quarter note B4. The guitar line begins with a D5 chord, followed by a G5 chord, and then a D5 chord. The second system continues the vocal line and the guitar line. The vocal line continues with a half note A4, a quarter note B4, and then a quarter note C5. The guitar line continues with a D5 chord, followed by a G5 chord, and then a D5 chord. The final instruction "let ring ..." is written above the guitar line.

2.

2. We're the

TAB

5 7 5 7 7 5 7 5 7 8 5

5 7 5 7 7 5 7 5 7 8 5

[illegible]

Dm7/C Gm C*

Mine's a Port - a - ka - bin bed, or a

T
A
B

6 5 6 5 6 5 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

7 7 5 5 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

F Dm Dm⁷/C Gm
 bunk in the Nis - san hut in - stead. _____
mp
 TAB 5 6 5 7 5 6 5 7 7 9 10 10 10 / 12

THE WIND
Peter Dinklage

INTRODUCTION

Key: G Major (one sharp)
Time: 4/4

Chords: C*, F, Dm, Dm7/C

Dynamic: *mf* (mezzo-forte), *mp* (mezzo-piano), *pp* (pianissimo)

Articulation: *full* (full sound)

TAB: (12) 12 10 10 12 (10) 10 8 8 8 8 8 7 7 7 7 7 7 7 7 7

Gm C* F
 4/4 4/4 4/4
 mp
 8 8 8 7 8 10 8 X X
 T A B

D⁵

Gtr. 1

sim.

D.S. al Coda

3. There's

mf

⊕ Coda

Outro

Gm

Some - times I miss my Riv - er Tyne, -

mp

3° Gtr. 2

1° & 2° Gtrs. 1 & 2 play ad lib arpeggios using chord box shapes

C* F Dm Dm7/C

but you're my pret - ty frau - lein. To -

+ echo repeats

mp

full

TAB 10-12 13 12 12 10

Gm C*

night we'll drink the old town dry,

mf + echo repeats

TAB 12 11-10 12 (12)

F Dm Dm7/C repeat to fade

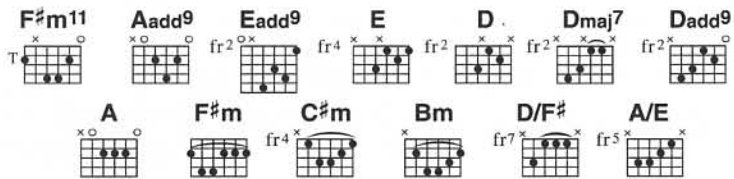
keep wa spi - rit lev - els high. Some -

TAB 10 12 15-14 12

Verse 3: There's plenty Deutschmarks here to earn
 And German tarts all wunderschoen
 German beer is chemical free
 Germany's alreet with me
 Sometimes I'll miss my River Tyne
 But you're my pretty fraulein
 Tonight we'll drink the old town dry
 And keep wa spirit levels high.

Sailing To Philadelphia

Words & Music by Mark Knopfler



Intro ♩ = 100

Gtr. 1 (elec.)

$$*F\sharp m^{11}$$

Gtr. 2 (acous.)

musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in 4/4 time, key of D major (F# and C#). It features a guitar part with a melodic line and a bass line. The guitar part starts with a treble clef and a key signature of two sharps. The bass line is written on a six-string guitar staff with a "TAB" label. The guitar part includes a "mf" (mezzo-forte) dynamic marking and the instruction "let ring...". The bass line includes a "2" marking. The score is for measures 1 through 4.

A add⁹

 $F\sharp m^{II}$

mp

TAB

0 2 2 0

4 6 (6) 4 2 4

2 2 4 2 4

D Dmaj⁷ E A

- joy. sky. All They'd Dur-ham cut me and out North - um - ber bak - ing

Gtr. 3: w/ Fig. 2

TAB

5 4 2 3 4 2 2 2 5 6 4 5 2 2

7 6 6 0 2

D D add⁹ E A

- land, bread, is but mea - sured up by my own in -

I had oth - er dreams in -

TAB

3 2 3 0 4 2 3 2 4 6 4 5 2 2

5 4 4 4 2 2 6 6 0 2

D Dmaj⁷ E A

hand. - stead. This baker's boy was from my the fate west from coun -

It was from my the fate west from coun -

TAB

3 2 3 2 2 2 4 6 4 5 2 2

5 4 4 4 2 2 6 6 0 2

Fig. 2

Gtr. 3

D Dmaj⁷ E A

TAB

6 7 7 5

D D add⁹ D maj⁷

birth, to make my mark up - on the
- try, would join the Roy - al So - ci - e -

TAB

E add⁹

1. 2.

earth. 2. He We are
- ty.

TAB

Chorus A E F#m D

sail ing to Phi - la - del - phi - a,

TAB

Gtr. 3: w/Fig. 3

Fig. 3

Gtr. 3 F#m D A C#m Bm E C#m

mp *mf*

TAB

A C#m Bm E

a world a - way from the coal - y Tyne.

TAB

2	2	2	5	2	5	3	4	3	5	4	5
0	2	2	4	6	6	2	4	4	4	7	7

C#m F#m D

Sail - ing to Phi - la - del - phi - a,

TAB

5	6	5	5	6	5	2	2	2	3	2	3
4	6	6	4	6	6	4	4	4	5	4	4

F#m E To Coda ⊕

to draw the line, the

Gtr. 3: w/Fig. 4

TAB

2	2	2	2	2	2	5	5	5	5	4	5
4	4	4	4	2	2	7	6	6	7	6	6
2	2	2	2	2	2	7	7	7	7	7	7

Fig. 4

Gtr. 3 E D E A

mf *mp*

TAB

0	1	4	2	3	5	6
2	2	4	2	4	6	7

D E A

Ma - son - Dix - on Line.

Gtr. 3
mf
Gtr. 2: cont. sim.

TAB

3	2	3	5	4	5	2	2	0	2	2	0	2	4	2	0	2	4	4	6
5	4	2	4	7	6	4	6	0	2	4	2	2	4	2	2	2	4	4	6

Solo F#m11 A add9

p mf w/bar

TAB

4	2	4	4	6	4	5	6
4	2	4	4	6	4	5	6

F#m11 E add9 E D.%. al Coda (with repeats)

3. Now you're a

TAB

2	4	2	2	(2)	4	4	2	4	2	2	4	(4)	1	6
2	4	2	2	(2)	4	4	2	4	2	2	4	(4)	1	6

♠ Coda

D(F#bass) E(G#bass) D/F#(A bass) A/E

Ma - son - Dix - on Line, the

TAB

3	2	3	5	4	5	7	7	7	5	5				
5	4	2	4	7	6	4	6	9	7	7	7	7	6	7

D E A add⁹

Ma - son - Dix - on Line.

Gtr. 1: w/ Fig. 5 Gtr. 2: cont. sim.

Outro
Gtr. 3

F#m¹¹ A add⁹

mf w/bar

F#m¹¹ E add⁹

Full

F#m¹¹ A add⁹

Gtr. 1: cont. sim.

Fig. 5

Gtr. 1 A add⁹ F#m¹¹ A add⁹

F#m¹¹ A add⁹

System 1: F#m11, E add9, B. Techniques: rake, 3/4, 1/2.

System 2: F#m11, B, A add9, F#m11. Techniques: Full, 3/4, 1/2.

System 3: E add9, F#m11.

System 4: A add9, F#m11. Techniques: rake, 3/4.

System 5: E add9, F#m11, A add9.

System 6: F#m11, E add9. *Repeat ad lib. to fade*

Verse 3 (D.%.):

Now you're a good surveyor, Dixon
 But I swear you'll make me mad
 The West will kill us both
 You gullible Geordie lad.
 You talk of liberty
 How can America be free?
 A Geordie and a baker's boy
 In the forests of the Iroquois.

Verse 4:

Now hold your head up, Mason
 See America lies there
 The morning tide has raised
 The capes of Delaware.
 Come up and feel the sun
 A new morning is begun
 Another day will make it clear
 Why your stars should guide us here.

What It Is

Words & Music by Mark Knopfler

Capo 2nd fret

Gtrs. 1+2: F#m (Em) A (G) D (C) E (D)

No capo

Gtr. 4: F#m A D E

Gtrs. 1+2: Capo 2nd fret
Gtrs. 3+4: No capo

Intro ♩ = 122

Gtrs. 1+2 (acous.)

F#m (Em) A (G) D (C) E (D) F#m (Em)

mf

TAB

D (C) E (D) F#m (Em) D (C) E (D) cont. sim.

Gtrs. 1, 2+4

Gtr. 3 (elec.)

f

Gtr. 4: (elec.)

Gtrs. 1+2: cont. in slashes

Gtrs. 3+4: w/slight dist.

TAB

F#m (Em) D (C) E (D) F#m (Em)

TAB

D
(C)E
(D)F#m
(Em)D
(C)E
(D)

Full

Verse
Gtrs. 1+2F#m
(Em)A
(G)

cont. sim.

1. Drink - ing dens are spill - ing out there's stag - ger - ing in the square, there's
 (4.) chink of light, there's a burn - ing wick, there's a lan - tern in the tow - er,

Gtr. 4

mf Gtrs. 1+2: on % only
 (Gtr. 3: on %)
 Gtr. 4: tacet on %

Gtr. 3: tacet

D
(C)A
(G)E
(D)

lads and lass - es fall - ing a - bout - and a crack - l - ing in the air. On
 Wee Willie Winkie with a can - dle - stick, still writ - ing songs in the wee wee hours. On

F#m
(Em)A
(G)

Down a - round the dun - geon doors, the shel - ters and the queues,
 Char - lotte Street I take a walk - ing stick from my ho - tel,

D (C) A (G) E (D)

ev - 'ry - bo - dy's look - ing for some - bo - dy's arms to fall in - to. It's
the ghost of Dir - ty Dick is still in search of Lit - tle Nell. It's

Gr. 4: cont. in slashes

TAB

Chorus F#m (Em) D (C) E (D) F#m (Em) D (C) E (D) To Coda ⊕

Gtrs. 1, 2+4

what it is. It's what it is now. 2. There's
what it is. It's what it is now. It's what it

Gr. 3

f *pp* *f* *pp* w/vol. swell Full

Gr. 3: ad lib. sim. on % Full

Gr. 3: cont. in slashes

TAB

Verse F#m (Em) A (G)

Gr. 3

frost on the graves and the mo - nu - ments— but the ta - vens are warm in town,
(3.) gar - ri - son sleeps in the ci - ta - del— with the ghosts and the an - cient stone,

Gr. 4

mf

TAB

D (C) A (G) E (D)

peo - ple curse the go - vern - ment— and sho - vel hot food down,
high on the pa - ra - pet— a Scot - tish pi - per stands a - lone.

TAB

F#m
(Em)A
(G)

Lights are out— in Ci - ty Hall, the cas - tle and the keep,
High on the— wind the High - land drums be - gin— to roll,

Gtr. 3: w/ Fig. 1

D
(C)A
(G)E
(D)

moon shines down up - on it all, the leg - less and a - sleep. It's
and some - thing from the past just comes and stares in - to my soul.

Pre-chorus

D
(C)A
(G)

cold on the toll - gate with the wa - gons creep - ing through.
Cold on the toll - gate, with the Ca - le - do - nian blues }

Gtr. 3: cont. sim.

Fig. 1

Gtr. 3

A

D

A

E

D

*mp**p**mf*T
A
B2 2 0
2 2 1
2 2 23 2
2 42 0
2 1
2 22 7
2 7

D (C) A (G) E (D)

Cold on the toll - gate, God— knows— what I could do with you,— it's what it

Gtr. 4: cont. in slashes

TAB

Chorus F#m (Em) D (C) E (D) F#m (Em) D (C) E (D)

Gtrs. 1, 2+4 is.— It's what it is now. 3. The What it

Gtr. 3

f w/vol. swell Full Full Full 1/2

TAB

F#m (Em) D (C) E (D) F#m (Em) D (C) E (D)

is, it's what it is now,— now.

TAB

Solo F#m (Em) A (G) D (C) A (G) E (D)

TAB

Chords: F#m (Em), A (G), D (C), A (G), E (D)

Full

TAB

(9) 9 7 9 7 6 9 7 5 6 7 4 4 6 2 4 5 4 4 2 5 5 2 1

Chords: F#m (Em), D (C), E (D), F#m (Em), D (C), E (D)

pp

w/vol. swell

Full

mf

TAB

4 4 4 2 4 (4) 2 2 2 5 7 5 5 2 2 2 1 4 2

Chords: F#m (Em), D (C), E (D), F#m (Em), D (C), E (D), D.%, al Coda

4. There's a

rake -

Full

TAB

4 2 4 (4) 2 2 2 5 7 5 7 5 5 7 6 4 2 4 4 2 4 2 1

⊕ Coda

Gtrs. 1+2

is, what it is now, now, now.

cont. sim.

w/vol. swells

p

1/2

TAB

4 4 2 5 2 2 4

Solo 2

F#m
(Em)D
(C)E
(D)F#m
(Em)D
(C)E
(D)

Musical notation for Solo 2, measures 1-4. The staff shows a melody in F#m (Em) with a *mp* dynamic. The guitar tab below shows fret numbers and techniques: *Full* (4-2-4), *+ echo rpts.* (4-2), *Full* (4-2-5-4), *Full* (2-4), and 4-4-2-4.

F#m
(Em)D
(C)E
(D)F#m
(Em)D
(C)E
(D)

Musical notation for Solo 2, measures 5-8. The staff shows a melody in F#m (Em) with a *Full* dynamic. The guitar tab below shows fret numbers and techniques: *Full* (9-7), 7-9-10-9, 9-7, 9-6, 7-6-9-7-9, and 7-9-11-9.

F#m
(Em)D
(C)E
(D)F#m
(Em)D
(C)E
(D)

Musical notation for Solo 2, measures 9-12. The staff shows a melody in F#m (Em) with a *mf* dynamic. The guitar tab below shows fret numbers and techniques: *Full* (4-2-4), (4-2), 2-2-5, 5-7, and *mp* (2-4), 2-4-6-4.

F#m
(Em)D
(C)E
(D)F#m
(Em)D
(C)E
(D)

Musical notation for Solo 2, measures 13-16. The staff shows a melody in F#m (Em) with a *mf* dynamic. The guitar tab below shows fret numbers and techniques: 10-10-9-5-7, 11-11-9-6-7, 2-1, 2-4, 2-1, 4-2-4.

F#m
(Em)D
(C)E
(D)F#m
(Em)

Musical notation for Solo 2, measures 17-20. The staff shows a melody in F#m (Em) with a *mf* dynamic. The guitar tab below shows fret numbers and techniques: *Full* (4-2-4), (4-2), 2-2-5-7-5, and *w/ vol. swell* (5-5), *Full* (5-5), 2-2.

Chords: D (C), E (D), F#m (Em), D (C), E (D)

4 2 6 4 6 7 9 6 9 9 11 10 11 9

Chords: F#m (Em), D (C), E (D)

w/ vol. swell $\frac{1}{2}$

9 (9) 7 9 6 7 6 7 9 9 11 9 10 10 7 7

Chords: F#m (Em), D (C), E (D), F#m (Em)

f

10 9 11 11 11 11 9 11 10 9 11 9 9 11 9 9 11 9 9 11 10 9 11 11 11 11 9 11 10 9 11 9 11 9

Chords: D (C), E (D), F#m (Em), D (C), E (D)

let ring... $\frac{1}{2}$

7 9 10 9 11 11 11 11 9 11 10 9 11 9 11 10 9 11 (11) 9

Chords: F#m (Em), D (C), E (D), F#m (Em)

10 9 11 11 11 9 11 10 9 11 9 11 9 7 7 9 9 11 9 11 11 9 11 11 14 11

D (C) E (D) F#m (Em) D (C) E (D)

TAB

F#m (Em) D (C) E (D) F#m (Em)

TAB

D (C) E (D) F#m (Em) D (C) E (D)

TAB

F#m (Em) D (C) E (D) F#m (Em)

TAB

D (C) E (D) F#m (Em) D (C) E (D)

TAB

The Trawlerman's Song

Words & Music by Mark Knopfler

Cm
(Am)



C¹¹
(A¹¹)



F/A
(D/F#)



B^b
(G)



E^b
(C)



D
(B)



F
(D)



Gm
(Em)



B^b7
(G7)



Dm
(Bm)



A^b
(F)



D7
(B7)



A^b7^{#11}
(F7^{#11})



All guitars capo 3rd fret.

♩ = 112

Intro
Cm
(Am)

Gtr. 2 (acous.)

C¹¹
(A¹¹)

Gtr. 1 (elec.)

The first system of musical notation for 'The Trawlerman's Song'. It features a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as 112 beats per minute. The notation includes a melodic line for Gtr. 1 (elec.) and a bass line for Gtr. 2 (acous.). The Gtr. 1 line starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5, all tied together. The Gtr. 2 line starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5, all tied together. The notation includes a dynamic marking of *mf* and a fingering of 1/4.

Cm
(Am)

The second system of musical notation for 'The Trawlerman's Song'. It features a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes a melodic line for Gtr. 1 (elec.) and a bass line for Gtr. 2 (acous.). The Gtr. 1 line starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5, all tied together. The Gtr. 2 line starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5, all tied together. The notation includes a dynamic marking of *mf* and a fingering of 1/4.

1. We're

The third system of musical notation for 'The Trawlerman's Song'. It features a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes a melodic line for Gtr. 1 (elec.) and a bass line for Gtr. 2 (acous.). The Gtr. 1 line starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5, all tied together. The Gtr. 2 line starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5, all tied together. The notation includes a dynamic marking of *mf* and a fingering of 1/4.

Verse

Chords: Cm (Am), F/A (D/F#), Bb (G), cont. sim.

(1.) ta - king on a - wa - ter, die - sel and stores, — lay - ing up a - while be - fore I'm
 (2.) know all the peo - ple, there's no - bo - dy new, — soon we'll be leav - ing with the
 3. I could use a lay - off get - ting my strength back, — but there's a loan to pay off and a

TAB: 0 2 2 0 0 5 0 5 | 0 2 3 2 0 0 | 0 0 0 0 0 0 | 3 3 3

Chords: Eb (C), Cm (Am)

back on board. — They're patch - ing her up to go — fish - ing a - gain, —
 same old crew. — On the green a - wa - ter, the tum - bl - ing
 few skip - jack. — So it's a turn - a - round — back - in' the south - er - ly wind,

TAB: 3 5 3 5 5 0 0 | 0 2 2 0 2 2 | 2 5

Chords: F/A (D/F#), Bb (G), Cm (Am)

— fish - ing a - gain. — They're weld - ing her rud - der,
 sea. — south - er - ly wind. — They ain't run - ning like the
 — Pi - rates com - ing in — to

TAB: 4 4 0 2 0 | 0 0 2 0 0 2 | 0 2 0 2

F/A
(D/F#) B^b
(G) E^b
(C)

scrub - bing her keel, — scars — on her bel - ly need time — to heal. — In the
good old days, — time's just slip - ping down the old slip - ways. In the
steal our gold, — you can count your - self luck - y with a pro - fit in the hold, in the

TAB 0 2 2 0 0 0 0 0 0 0 3 5 5 3 5 5

Cm
(Am) D
(B)

dock
dock;
dock,

with the — traw - ler - men. —
so dear to me. }
when — we come in.

TAB 0 2 0 1 0 2 2 4 4 2 X 4 4 2

1. 2, 3. Chorus
D
(B) Cm
(Am)

2. 1 Dark is the night, —

TAB 4 4 0 0 2 4 4 4 4 4 4 2

F (D) B^b (G) Gm (Em)

and I need a guid - ing light to keep

TAB 0 2 X 2 4 2 0

B^b (G) Gm (Em) F (D)

me from foun - der - ing on the rocks.

TAB 2 2 4 5 3

Cm (Am) F (D)

My on - ly prayer

TAB 3 0 2 1 0 2 2 X 2 4 2 0

B^b (G) Gm (Em) B^b (G)

is just to see you there at the end of my

TAB 4 3 4 0 0 0 4 2 0 0 0 0 0 0 3 3

F (D) B^b (G) B^b7 (G⁷)

— wan - der - ing; back in — the dock. Ah,

Bridge E^b (C) Cm (Am) F (D) Dm (Bm)

ah, ah,

A^b (F) Gm (Em) D⁷ (B⁷)

ah, ah,

A^b7 #11 (F7 #11) Gm (Em) To Coda ☺ D.S. al Coda

ah.

♢ Coda B^b7
(G7)

Solo E^b
(C)

Cm
(Am)

Ah.

TAB

F
(D)

Dm
(Bm)

A^b
(F)

TAB

Gm
(Em)

TAB

$D7$
(B7)

$A^b7\#11$
(F7#11)

E^b
(C)

TAB

D⁷ (B⁷) Gm (Em) B^{b7} (G⁷) E^b (C)

full full full 1/2

TAB

Cm (Am) F (D) Dm (Bm) A^b (F)

TAB

Gm (Em) D⁷ (B⁷)

full full

TAB

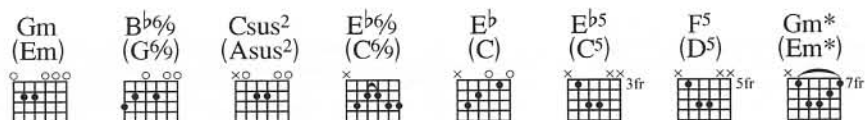
A^{b7} #11 (F⁷ #11) E^b (C) D⁷ (B⁷) Gm (Em) *fade out*

full

TAB

Boom, Like That

Words & Music by Mark Knopfler



Gtrs. 1-3 Capo 3rd fret.

$\text{♩} = 90$

Gm
(Em)

Bb6/9
(G6/9)

Csus2
(Asus2)

Eb6/9
(C6/9)

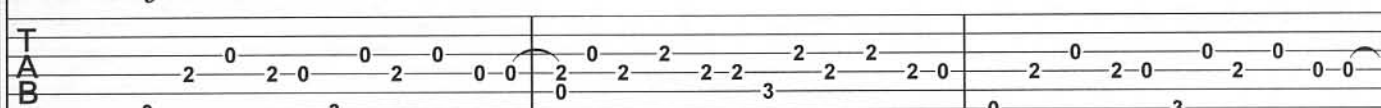
Gm
(Em)

Bb6/9
(G6/9)

Gtr. 1 (elec.)



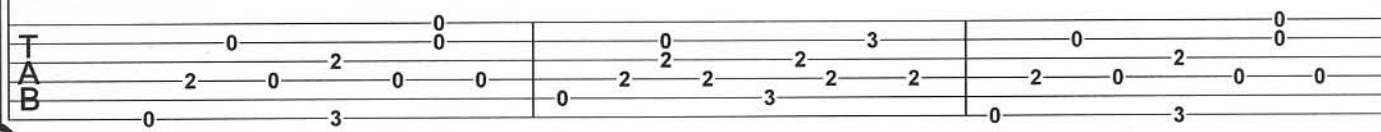
Fig. 1 -----
mf w/clean tone



Gtr. 2 (elec.)



Fig. 2 -----
w/clean tone



Eb
(C)

Gm
(Em)

Bb6/9
(G6/9)

Csus2
(Asus2)

Eb6/9
(C6/9)



Fig. 1 ends -----|

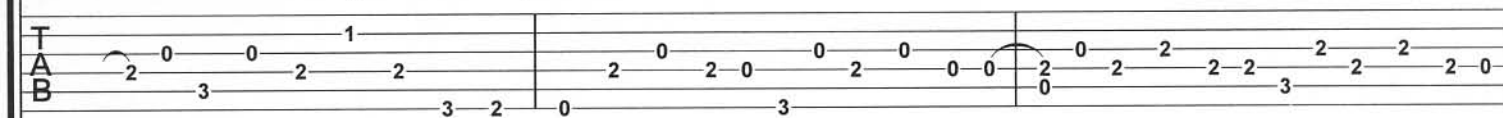
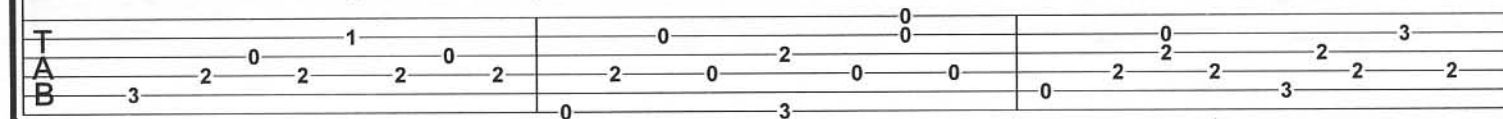


Fig. 2 ends -----|



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Gm (Em) B^b6/9 (G⁶/9) E^b (C)

1. I'm go-ing to

Verse Gm (Em) B^b6/9 (G⁶/9) Csus² (Asus²) E^b6/9 (C⁶/9) Gm (Em) B^b6/9 (G⁶/9)

San Ber-nar-di-no, ring-a-ding-ding, milk-shake mix-ers, that's-my thing now.
 (3.) gen-tle-men_ ought to ex-pand, you're gon-na need a help-ing hand_ now.

Gtr. 1 w/Fig. 1 (x2)
 Gtr. 2 w/Fig. 2 (x2)

E^b (C) Gm (Em) B^b6/9 (G⁶/9) Csus² (Asus²) E^b6/9 (C⁶/9)

2° Gtr. 4 These guys_ bought a heap of my stuff, and I
 So, gen-tle-men_ well, what a-bout me? We'll

Gm (Em) B^b6/9 (G⁶/9) E^b (C)

got-ta see a good thing sure e-nough_ now. Or my
 make a lit-tle bus-'ness his-to-ry_ now. Or my

Chorus

Gm (Em) B^b6/9 (G⁶/9) Csus² (Asus²) E^b6/9 (C⁶/9) Gm (Em) B^b6/9 (G⁶/9)

name's not Kroc, that's Kroc with a 'K', — a-like 'cro - co - dile' - but not spelt that way now.
 name's not Kroc, can call me Ray, — a-like 'cro - co - dile' - but not spelt that way now.

Gtr. 3 (elec.)

w/clean tone
 Gtr. 1 w/Fig. 1
 Gtr. 2 w/Fig. 2

0 3 5 5 0 3
 0 3 5 5 0 3
 0 3 5 5 0 3
 2 5 7 5 2 5
 0 3 5 3 0 3

E^b (C) Gm (Em) B^b6/9 (G⁶/9) Csus² (Asus²) E^b6/9 (C⁶/9)

It's dog eat dog, — rat eat rat, —
 It's dog eat dog, — rat eat rat, —

Gtr. 1 w/Fig. 1 (1st 2 bars)
 Gtr. 2 w/Fig. 2 (1st 2 bars)

0 0 3 5 0 3
 1 0 3 5 0 3
 0 0 3 5 0 3
 2 2 4 5 2 5
 3 0 5 3 5 3

Gm (Em) *To Coda I* ☐

Kroc - style, boom, — like that. — 2. The
 Kroc - style, boom, — like that. —

Gtrs. 1+2 tacet

0 3 0 2 2 0 0 2 3
 0 3 0 2 2 0 0 2 3
 0 3 0 2 2 0 0 2 3
 2 0 2 0 2 0 2 3



Verse

Gm (Em) B^b6/9 (G⁶/9) Csus² (Asus²) E^b6/9 (C⁶/9) Gm (Em) B^b6/9 (G⁶/9)

folks line up all down the street, and I'm see - ing this girl de - vour her meat, now
 (4.) build it up and I buy 'em out, — but man — they made me grind it out now.

Gtr. 1 w/Fig. 1 (x2)
 Gtr. 2 w/Fig. 2 (x2)

E^b (C) Gm (Em) $B^b6/6$ (G^b6) $Csus^2$ ($Asus^2$) $E^b6/6$ (C^b6)

and then I get it, wham, as clear as day, my pulse —
They o - pen up a new place flip - pin meat, so I —

Gm (Em) $B^b6/6$ (G^b6) E^b (C)

— be - gins to ham - mer and I hear a voice — say:
— do too, — right a - cross the street — now.

Bridge Gm (Em) E^b5 (C^5) F^5 (D^5)

These boys have got this down, — ough - ta be one of these in ev - e - ry town. —
I got the name, I need the town, they sell up in the end and it all shuts down.

Gtr. 1

Gtr. 2 tacet

TAB

0 5 5 9 7 7 9 7 7

Gm (Em) E^b5 (C^5) F^5 (D^5)

These boys have got the touch, it's clean as a whi - stle and it don't cost much.
Some - times you got - ta be an S. O. B., — you wan - na make a dream re - al - i - ty. —

Gtr. 2

Fig. 3 — — — — —

TAB

7-9 5 5 7 5 3 7 5

Gm^* (Em^*) E^b5 (C^5) F^5 (D^5)

Wham, bam, you don't wait long, shake, fries, Pat - ty, you're gone. —
Com - pe - ti - tion? Send 'em south, they're gon - na drown, — put a hose in their mouth. Do

Gtr. 1

Fig. 3 ends — — — — — Gtr. 2 w/ Fig. 3

TAB

7 8 9 9 7 5 7 5 7 9 7 9 7 9

Gm* (Em*) Eb5 (C5) F5 (D5)

And how a-bout that friend - ly name?_ Heck, ev - 'ry lit - tle thing ought - ta stay the same._ Or my
not pass 'go', go straight to hell, — 1 smell that meat hook smell.

Gtr. 2

TAB 7-9 5 5 7 5 3 5

Chorus Gm (Em) Bb6% (G6%) Csus2 (Asus2) Eb6% (C6%) Gm (Em) Bb6% (G6%)

name's not Kroc, that's Kroc with a 'K', — like cro - co - dile — but not spelt that way now.

Gtr. 3

Gtr. 1 w/ Fig. 1 (x2)
Gtr. 2 w/ Fig. 2 (x2)

TAB 0 3 5 5 0 3 0 0 2 5 5 3 0 0 0 2 5 5 3

Eb (C) Gm (Em) Bb6% (G6%) Csus2 (Asus2) Eb6% (C6%)

It's dog eat dog, — rat eat rat, —

TAB 0 1 0 2 3 3 0 0 0 2 0 3 5 5 6 7 5 5 3

Gm (Em) Bb6% (G6%) Eb (C) Gm (Em) Bb6% (G6%)

dog eat dog, — rat eat rat — now. Oh it's dog eat dog, — rat eat rat.

Gtr. 1 w/ Fig. 1 (1st 2 bars)
Gtr. 2 w/ Fig. 2 (1st 2 bars)

TAB 0 0 0 2 2 0 3 3 1 0 2 2 3 0 0 0 2 3 3 4 5 5 3

C_{sus}^2 (A_{sus}^2) $E^b\%$ ($C\%$) G_m (E_m) *To Coda II* Φ

Kroc - style, boom, like that.

Gtrs. 1+2 tacet

Solo
 G_m (E_m) $B^b\%$ ($G\%$) C_{sus}^2 (A_{sus}^2) $E^b\%$ ($C\%$) G_m (E_m) $B^b\%$ ($G\%$) E^b (C)

Gtr. 4 (No Capo)

w/distortion

Gtr. 1 w/Fig. 1 (x2)
Gtr. 2 w/Fig. 2 (x2)

G_m (E_m) $B^b\%$ ($G\%$) C_{sus}^2 (A_{sus}^2) $E^b\%$ ($C\%$) G_m (E_m) $B^b\%$ ($G\%$) E^b (C) *D.S. al Coda I*

3. You

Φ *Coda I* G_m (E_m) $B^b\%$ ($G\%$) C_{sus}^2 (A_{sus}^2) $E^b\%$ ($C\%$)

Gtr. 3 Gtr. 4

Gtr. 1 w/Fig. 1 (x2)
Gtr. 2 w/Fig. 2 (x2)

Chords: Gm (Em), B^b6/9 (G⁶/9), E^b (C), Gm (Em), B^b6/9 (G⁶/9)

Tablature: 5 7 6 7 6 6 | 8 8 10 10 8 7 6 (6)

Chords: Csus² (Asus²), E^b6/9 (C⁶/9), Gm (Em), B^b6/9 (G⁶/9), E^b (C)

D.S. al Coda II

4. Well we

Tablature: 8 6 7 7 8 3 5 2 3 5 | 2 3 5 3 3 2 5

⊕ *Coda II*

Solo

Chords: Gm (Em), B^b6/9 (G⁶/9)

Gtr. 4

Gtr. 1 w/ Fig. 1 (x2)
Gtr. 2 w/ Fig. 2 (x2)

Gtr. 3

Tablature: 10 8 | 10 10 8 6 7

Tablature: 3 0 0 2 | 2 2 0 2 0 0 2 3

Chords: Csus² (Asus²), E^b6/9 (C⁶/9), Gm (Em), B^b6/9 (G⁶/9), E^b (C)

Tablature: 6 8 7 5 3 5 | 3 5 7 5 7 8 3 5 | 10 8

Gm (Em) B^b6% (G%) Csus² (Asus²) E^b6% (C%) Gm (Em) B^b6% (G%)

1/2 full

T 10 10 8 6 7 10
 A
 B

E^b (C) Gm (Em) B^b6% (G%) Csus² (Asus²) E^b6% (C%)

full full

Gtr. 1 w/Fig. 1 (x2)
 Gtr. 2 w/Fig. 2 (x2)

T 12 10 8 8 10 8 10 7 10 8 10 8 11 8
 A
 B

start fade
 Gm (Em) B^b6% (G%) E^b (C) Gm (Em) B^b6% (G%)

full

T 13 10 13 11 10 12 x 11 10 10 12 10 11 12 10 12 12 10
 A
 B

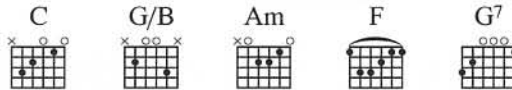
Csus² (Asus²) E^b6% (C%) Gm (Em) B^b6% (G%) E^b (C) *fade out*

full full full

T 12 10 12 10 12 11 12 10 12 13 (13) 13 13 11 12
 A
 B

All The Roadrunning

Words & Music by Mark Knopfler



Intro $\text{♩} = 154$

C G/B C Am F C
Irish Bazouki/mandola arr. for guitar

Fiddle arr. for guitar

1. A

3

TAB: 7-9 7-9-7-5 7-5 7-7-9 7-9-7 5 0-5 7-5

Verse

C G/B C Am F
cont. sim.

mil - li - on miles our va - ga bond wheels clocked up be - neath the clouds...
(2.) rim shots come down like can - non fire and thun - der off the wall...

Gtr. 1 (elec.) 2° only

w/slight distortion

TAB: 0 2 3 2 0 3 3 1

C G7 C F

They're count - ing down to show time when we
There's a man in ev - 'ry cor - ner and

TAB: 0 3 0 3 2 0 3 2

C F G7

do it for real with the crowds. Air - miles are ow - ing, but they
each one is giv - ing his all. But this is my pi - per,

TAB

5 7 5 6 7 5 5 5 7

C F C F

don't come for free, and they don't give you a - ny for pa - in.
this is my drum, so you nev - er will hear me com - plain.

TAB

3 0 2 3 0 2 3 10 12 10 10 12 10 10 12

C G/B C Am F To Coda ☐

But if it's all for no - thing, all the road run - ning has been in vain.
And if it's all for no - thing, all the road run - ning has been in vain.

TAB

10 0 0 0 1 0 1 1 1 2 2 2 3 3 0

1. C G/B C Am F C 2. C F

2. The All the road

Fiddle arr. for guitar

TAB

7 9 7 9 7 5 7 5 7 7 9 7 9 7 5 0 5 7 5 0 2 3 1 1 2 3

Chorus

G F C

run - ning, — all the road run - ning. — 3. Well

TAB

3	1	0
0	1	1
0	2	0
2	3	2
3		3

Verse

C G/B C Am F

if you're in - clined to go — up on the wall, — it can on - ly be fast and high. —
 (4.) show's pack - ing up, I sit and watch the carnival — leav - ing
 (5.) mil - li - on miles of — va - ga - bond sky, clocked up a - bove the clouds, —

TAB

3	3	1	2	2
0	0	0	2	3
0	0	2	0	3

C G7 C F

town. And those — who don't — like the dan - ger — soon — find
 And there's no pre - tend - ing that I'm not a fool for
 and I'm still your man — for the roam ing, — for as

TAB

5	5	5	7	5	4	0	2	2
5	7	5				2	3	3
3						3		

C F G7

some - thing diff - 'rent to try. — And when there is on - ly a
 rid - ing a - round and a - round. Like the pic - tures you keep — of your
 long as there's roam - ing al - lowed. — There'll be a ri - der and

TAB

0	5	5	7	5	5	5	7
2	5	7					
3							

C F C F

ring in your ears— and an ec - ho down me - mo - ry lane,—
 old wall of death you showed me one time on a plane.
 there'll be a wall as long as the dream - er re - mains.—

T 0 2 0 10 10 10 12
 A 2 3 2 10 10 12 10
 B 3 3 3 10 12 10 12

C G/B C Am F To Coda ♪

then if it's all— for— no - thing, all— the road— run - ning has been in vain.—
 But if it's all— for— no - thing, all— the road— run - ning has been in vain.—
 And if it's all— for— no - thing, all— the road— run - ning has been in vain.—

T 3 0 0 1 2 0
 A 0 0 2 3 3 3
 B 10 0 2 3 3 3

1. Chorus C F G F C

— All the road run - ning,— all the road run - ning.—

T 0 2 3 2 0
 A 2 3 0 3 2
 B 3 3 3 3 3

F G F C

All the road— run - ning,— all the road run - ning.— 4. The

T 2 0 2 0 3 2 0 2
 A 3 0 3 2 3 2 0 2
 B 3 3 3 3 3 2 0 2

2. C G/B C Am F C *D.S. al Coda*

5. I've a

TAB 7 9 7 9 7 5 7 5 7 7 9 7 9 7 5 0 5 0 2 3

♢ *Coda* C F G F C F

All the road run - ning, all the road run - ning. All the road

TAB 3 0 0 0 5 7 5 7 5 1 1 2 3

1. G F C F

run - ning, all the road run - ning. All the road

TAB 3 0 0 0 1 1 0 2 3 0 2 3 2 0 2 3

2. C G/B C Am F C *Bazouki cue*

run - ning.

TAB 7 9 7 9 7 5 7 5 7 7 9 7 9 7 7 0 2 0 1 1 1 0 2 3 3

All the hit songs arranged for guitar tab.
Complete with full lyrics.



Telegraph Road
Sultans Of Swing
Love Over Gold
Romeo & Juliet
Tunnel Of Love
Private Investigations
So Far Away
Money For Nothing
Brothers In Arms
Walk Of Life
Your Latest Trick
Calling Elvis
On Every Street
Going Home (Theme From The Local Hero)
Darling Pretty
The Long Road (Theme from Cal)
Why Aye Man
Sailing To Philadelphia
What It Is
The Trawlerman's Song
Boom, Like That
All The Roadrunning - duet with Emmylou Harris

(Taken from the forthcoming Mark Knopfler &
Emmylou Harris album in 2006)



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